

THE SCHOOL JOVRNAL

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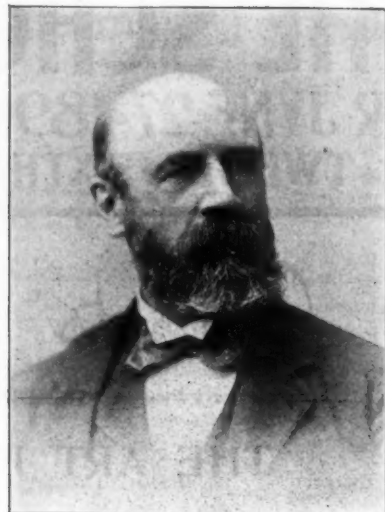
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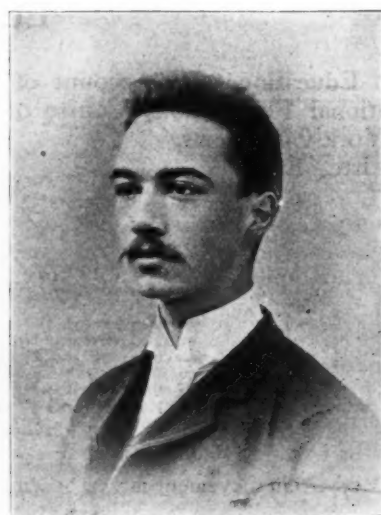
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JAMES BUCKHAM,
Of the Editorial Staff of the *Youth's Companion*.



J. FREDERICK HOPKINS,
Associate Director of Department of Museums, Pratt Institute.

Keep Your Ideals.

The atmosphere of the school-rooms is still too much one of sordidness of aim and routine mechanism. An examination of the courses of study and time-tables prescribed for the majority of school systems gives some clue to the *raison d'être* of this condition. At least sixty per cent.—in some schools even as high as ninety per cent.—of the child's time is swallowed up by drill in the three R's. It is evident that the thought which produced this arrangement is the old utilitarian bread-and-butter idea of education. The so-called "practical demands of every-day life" are the real directors and molders of the character of the work in the schools. If a new study is to be introduced anywhere the main arguments brought forward to make it acceptable to the people are nearly always intended to demonstrate how the dollars and cents winning capacity of the pupils is going to be increased by the new department. No matter how enthusiastically the higher aims of humanity are pictured as the true guides in the organization and methods of educational endeavor in the schools, as soon as the practice side of the question is attacked the feeding and clothing and flattering of the animal gets the lion's share of consideration. The spiritual nature of the child is starved—inpractice.

Why is it that the actual work of the schools reveals so little of the inspiring foundation ideas of modern pedagogical theory? It seems as if the great majority of the educational sorosis and fraternity followed the example of the church-goers who reserve their religious fervor for the time of formal religious service, reading and discussion, and then arrange their practical affairs in a way most compatible with the tastes of their physical and purely intellectual nature.

Whose fault is it? In a great measure, if not mainly, that of the leaders, the preachers.

Pestalozzi aroused thousands of teachers to abandon the gloom of aimless routinism and the barren fields of utilitarianism and brought spiritual life into millions of school-rooms. Froebel inspired a new generation of mothers and professional educators and put them to work at the building up of a paradise for the little ones. Who are the leaders of the present day who stir the hearts of this race of educators? Men and women who, as the blind Tyrtaos sang a hero-spirit into the souls of Spartans, fill the guides of childhood with a burning and insuppressible need to make their practice conform to the pedagogic ideals of this age? Leaders who, as Bertrand de Born quickened and warmed the coldest hearts, can inspire those who are charged with the shaping of our children's future to aim high and not allow the eye to be turned away from the goal by the delusive claims of lesser objects? Who are they?

When the Froebelian movement reached this country hoping hearts believed that the millennium of an educational regeneration was dawning. The fascinating child-culture ideas of the founder of the kindergarten infused new life into pedagogics and leaders arose to carry the new gospel into every house which was blessed with the presence of children. But though enthusiasm run high for a time, it did not last long. Instead of feeding the fires till every nursery and school-room could feel its glow, most of the leaders took to gathering up the sticks of the sky-rockets and retired into remunerative positions with these trophies of their participation in the revival. A few there were who saw deep enough not to leave the battle-field, but to fight bravely on. They and the men and women who rallied around their oriflamme are still with us. And yet there is none among them who, like Rousseau in his time, can command the attention of the whole educational world and thrill it with a longing for the beautiful Canaan of childhood that he shows them from the Nebo of his philosophy.

The Herbartian movement might become a power in the uplifting of American school-practice, but here also there is a dearth of inspirational leadership. The way which Herbart indicated when he made pedagogics a

department of æsthetics and thus made the art ideal the life-principle of education has been left, and endeavor directed to the scientification of his system. Instead of trying to build up an American art theory of education on the basis of Herbart and thus breathe into it the breath of life, the majority of the leaders among the Herbartians are worshipping at the shrine of the Ziller-Rein Teutonization of his ideals. The reflecting and broad-horizon minds cannot but regret that the noble band of these earnest investigators have allowed the science-idea to flirt itself into their favor. There are plenty of closet-philosophers and bookworms who find pleasure in cold analysis of systems. The energies of those who possess the rare gift of leadership should not be turned into these channels to the exclusion of the thing most needful at present; viz., the inspiration of the vast army of working teachers by high ideals capable of penetrating every fiber of the heart and of asserting their power as an absolute need of realization in practice. Science has never inspired multitudes. Carlyle in his wonderful "Heroes and Hero Worship" knows of no "Scientist as hero." The art ideal is a more fruitful theme.

The movement that gives promise of greatest productivity of good is the child study movement. Here is life. Upon this we build great hopes. But here also the scientific worm has already begun to gnaw itself into prominence. Instead of drawing nearer to the mysteries of child individuality many students have fallen into wholesale cataloging of often non-essential peculiarities of child spontaneity and are gathering in the husks of a sort of analytic child alchemy. Like the misguided searchers for a pure science of pedagogics, the investigator of this class constantly adds new technical terms to the already overloaded pedagogic dictionary, and helps to make attendance at educational meetings a torture to those who are not specialists and who can only sit and wonder how "one head can carry all he knows." There is, of course, a need for much of this special work to furnish the teachers with reliable suggestions as to certain improvements in the technical part of their work, and much valuable material has been collected. But the one great thing we need just now, and that is the one child study must help us find, above everything else, is the way to disseminate high ideals of education, and to filter them into every feature of the every-day school-room practice. Such a work, as Dr. Chamberlain's "The Child in Folkthought," is a welcome contribution to this end. There is need for more of this literature, particularly articles and books suited to the comprehension of unscientific readers, avoiding technical terms and unessential detail. Child study can do a great deal toward filling the minds of parents and teachers with higher conceptions of their educational functions, still more toward the refining and rationalization of the methods of training and instruction. Educators must aim at the highest goal, the lesser, special aims, are best left to the specialist whose interest they may attract.

While the Froebelian, the Herbartian, and child study movements are competing for the absorption of pedagogic attention and daily enlist new recruits in the cause, which they all hope to advance, a new movement has sprung up that bids fair to become a strong factor in the battle against purely "practical education," *i. e.*, one convertible into the popular idol of money and physical comfort. We refer to the art idea in education. This is so fully treated in the present number that we need not enlarge upon it here. If æsthetic taste has once nestled in the hearts of our children they will be our strongest allies in the struggle for an ennoblement of humanity. Appreciation of the beautiful, and the resultant need of æsthetic self-expression and refinement of environment are powerful influences in the idealizing of the child's conception of life. This will have its influence upon his parents and all with whom he comes in contact. We do not say that the art idea in education is the great principle, but it leads up—for striving for greater perfection is inherent in it—to the highest goal of humanity.

A Stroke of Diplomacy.

(A college story.)

By JAMES BUCKHAM.

It was a curious coincidence (as the reader will presently perceive) that Professor Aughtney's lecture on Tuesday the 14th day of April, should have been upon H²O.

It was the young man's first lecture in the capacity of full professor, and, as became so important an occasion, several brother professors were in attendance, while the dignified and portly form of President Prime occupied a large cane-bottomed chair near the door.

It will be inferred that the lecture was in every way satisfactory, from the fact that at its close President Prime very cordially invited Professor Aughtney home to tea with him. Now there was nothing in such social courtesy, considered by itself, which should have made a self-possessed lecturer upon chemistry blush to the tips of his ears. Certainly not. But the president had a daughter, and young, unmarried professors are proverbially susceptible to presidents' daughters. We are not at liberty to assume that there was anything behind this fact. All that we are concerned to know is that Professor Aughtney accepted the president's invitation and went home with him very willingly.

It was almost inevitable that the conversation at tea should have drifted to the subject which was just then of paramount interest at Campus, viz., co-education. Along with many other of the smaller colleges at that time this venerable institution was in the throes of internal conflict over the question whether or not to open its doors to women. There was a very strong party, numerically, opposed to the innovation and an equally strong party, measured by aggressiveness and energy, in favor of it. President Prime was suspected of belonging to the former party, though, like most college presidents, he was so consummately diplomatic that nobody could tell exactly where he did stand. His daughter, however, was known to belong to the latter party. They two never mentioned the matter between themselves when alone, but entered upon it frankly when an outsider was present.

On this particular evening, though the discussion was conducted in a somewhat joking vein, it soon became evident that there was a distinct division among the debaters along the line of sex. The two men were guardedly opposed to co-education. The young woman was openly, positively, and belligerently in favor of it. She even forgot to replenish Professor Aughtney's cup when the last drop of tea was drained, in the zeal of her advocacy. The subject trailed with them into the parlor, and when President Prime broke away with the plea that he must go to the post-office for his mail, it flamed out afresh between the young people.

"Why do you not believe in co-education, Professor Aughtney?" cried the young woman at last, with a suggestion of impatience in her voice. "You vex me! You haven't given one definite reason, as yet, for the faith that is in you."

"It isn't faith, Miss Prime—it's doubt," replied Professor Aughtney, with a troubled smile. "I can't tell you exactly why I don't think the system would work; I simply *feel* that it wouldn't."

"On the other hand, I feel that it *would*!" flashed the girl. Now which 'feeling' is the more authoritative?"

"I think I know which is the stronger," ventured the young man, evasively.

"Mine?" demanded the girl.

"Yes."

And then the subject, as is apt to occur at awkward crises, shifted conveniently to the weather.

"What an amazingly hot week we have been having, for April!" cried Miss Prime.

"Indeed we have," replied the professor, much relieved. "Following, as it does, such a succession of cold days and snowstorms, I am afraid that great dam-

age will result. Have you noticed how the river has risen to-day?"

"Why, no!" cried the young woman, going instinctively to the window. "I never thought to look. I never dreamed it would rise without rain."

"This long-continued blaze of heat has been melting the snow away back in the mountains," said Aughtney, "and suddenly it has begun to come down in floods through all the valleys. In a single hour this afternoon the river rose two feet. I have no doubt it is well over its banks now."

Miss Prime turned, with a look of genuine uneasiness in her eyes. "The college building is on comparatively low ground," she said. "I always thought it was built too near the river. I have known freshets to come within ten feet of the foundations. I hope this one will do no worse, at least."

"Do not be alarmed," said Professor Aughtney, calmly. "I have no fear that the water will do any damage here. But I really must be going, Miss Prime, for I have several tables of formulæ to make out to-night."

At the door a few formal words were spoken; and then, Miss Prime, as if to dispel any possible disquietude on her guest's part, said, smilingly:—

"I hope something will occur to change your feeling on the subject of co-education, Professor Aughtney."

"What, for instance?" asked the young man.

"Oh, I don't know—a cataclysm, perhaps."

Then they both laughed and the professor said his adieux, and departed down the crunching gravel walk. He went directly to his room, which was in the college building. But he made out no formulæ. He opened his window, drew a chair in front of it, put his feet on the sill, and sat looking out into the night for two hours. Then he undressed and went to bed, tardily following the example of everybody else in the little college hamlet.

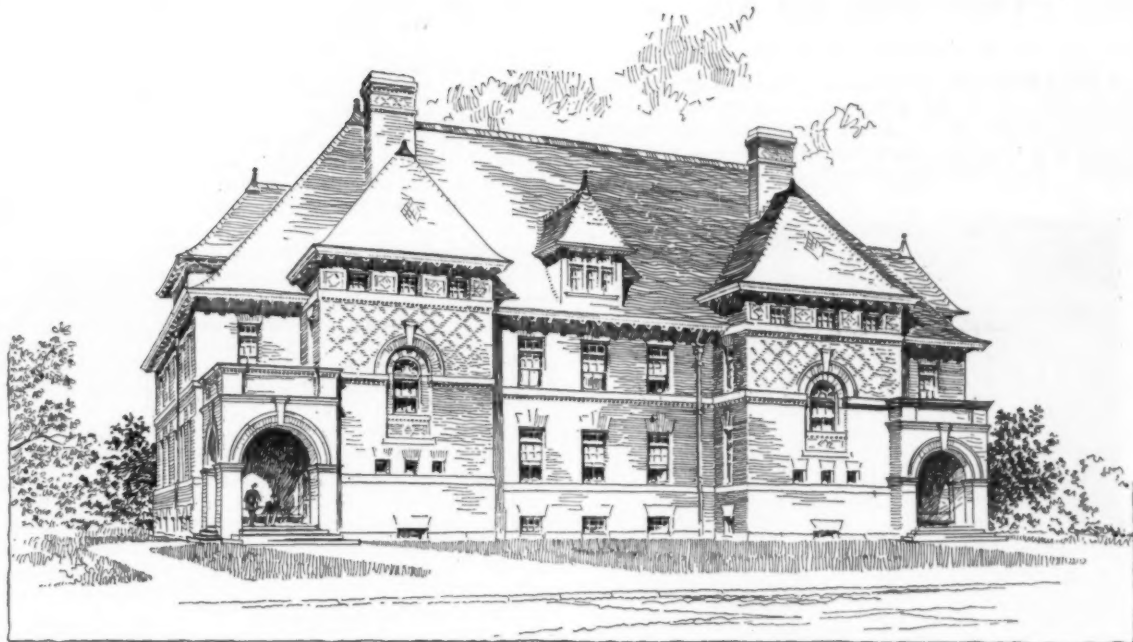
In the meantime the yellow floods came pouring down from the hills. The river rose, inch by inch, foot by foot, unnoticed, insidious, and, for a time, noiseless. But, toward morning, a hollow roar might have been heard throbbing over the college town, had anybody been awake to hear it. By and by a great, foaming wall of water, forty feet high, came rushing down the valley. It licked up barns, houses, bridges, everything in its path, as if they had been so much driftwood. When it came to the dark, old wooden college building at Campus, it picked it off its foundations as easily as a child picks up a Noah's ark, and carried it, rocking, and tolling its bell, down stream!

In a few minutes the building swarmed with bewildered, half-awake students. Muffled shouts arose white, ghost-like forms appeared at the windows, scurrying feet stumbled along the halls. There was an hysterical laugh from a third-story window; and then a rebuking voice cried, huskily from a lower room:—"For God's sake, shut up! This is no pleasure excursion."

And the bell kept tolling, in a weird, foreboding way, as old Campus college rocked on the flood.

Professor Aughtney knew, as soon as he woke up and felt the rocking motion, what had happened. He got up immediately, and began to dress in the dark, knowing that it would be suicidal to light a lamp, which might be dashed to the floor at any moment. Then he went out into the halls, and ran from room to room, cautioning the boys against the use of fire. The young fellows—some of them not out of their teens—seemed calmed by his calmness. "Let us all gather in the chapel," was the message he left, as he stumbled along the dark, unstable passages. The chapel was in the center of the building, and was easily reached from all the halls. About a hundred young men huddled in there; and then Professor Aughtney talked to them. He assured them that there was no immediate danger. A floating building seldom capsizes. It simply floats until it grounds somewhere; and after that there is no risk. The only real danger is from fire.

Gradually the students grew reassured, and sat, or reclined in the baize-covered pews, waiting for daylight.



HIGH SCHOOL BUILDING. Hartwell, Richardson & Driver, Architects, Boston, Mass.

Presently a half transparent grayness stole into the room; then objects became dimly visible; then it grew light enough to look out of the windows. At first only a dim expanse of muddy water, roughened by a smart breeze, could be seen. Then the distant outlines of a wooded shore appeared, mistily, as through a fog. Slowly old Campus college tossed shoreward, propelled by the current and the ever-freshening breeze. As twilight deepened into dawn, and the sky reddened with approaching sunrise, a wondering, astonished, troubled shout rose from that classic craft, and mingled dolorously with the slow, irregular stroke of the bell in the tower:—

"Grafton seminary! O fellows! we are *drifting* to Grafton seminary!"

It was a momentous fact—a fact fraught with tremendous significance. On a hill-side, facing the river, stood a white-walled building, the educational home of two hundred girls, who were pursuing a course of study practically the same as that of their brothers and cousins at Campus. It was the propinquity of this seminary which had brought the question of co-education so forcibly home to the trustees of the college. It was known that the girls were in favor of amalgamation. The boys of Campus, on the other hand, were unanimously opposed to it. It seemed to them that grand old Campus would lose dignity by admitting "the women," as they called these innocent, charming girls.

Conceive the situation:—Grand old Campus, bobbing down on a spring freshet, to grate and grovel at the feet of fair Grafton! Such an astounding loss of dignity! Such an embarrassing, fawning, unmanly way to make a proposal of amalgamation! Ye gods! might there not be some way to avert, even to mitigate, the catastrophe? Before those pitiless damsels should awake, might not old Campus be tided by them, warped away, even sunk to the bottom of that accursed river?—anything to save it from the awful humiliation of sprawling helplessly over Grafton's threshold, as much as to say—"I am dying for you! I can't stay where I am put, I want you so!"

Oh! it was maddening! But it was fated. Nothing could be done to avert the disgrace. The boys tore their hair in vain. The doleful sound of the bell soon brought every fair head in Grafton seminary from pillow to window; and thus it was that two hundred astonished, but delighted maidens beheld the grounding of dignified, unapproachable Campus on their own humble water front. There it bestowed itself solidly and contented-

ly; and from that moment the vexed question of co-education was settled.

It was not until the trustees had recovered their building by the use of six lumber scows and a tug, and had announced the new attitude of the institution as regards sex, that Professor Aughtney allowed an opportunity to occur for seeing Miss Lucy Prime. At last they met, shook hands—and then, timidly, but helplessly, yielded to the impulse to look into each other's eyes. The next instant such a tempest of laughter shook them as ends in tears and faintness. As they were in the gasping agonies of recovery, Miss Prime said, demurely:—

"Professor Aughtney, I hear that you have become an advocate of co-education."

"Not exactly an advocate," replied the professor rather sheepishly, "a compulsory supporter."

James Buckham, the author of the delightful little college story in this number is a member of the editorial staff of the *Youth's Companion*. He is a Vermonter by birth and the son of a college president. A versatile writer, his pen is equally successful with a religious poem or an educational article. He has written brilliant stories, and under another name has contributed spicy papers for the pages of *Puck*. THE JOURNAL has also been favored by him with articles of high value.

Mr. Nettleship, whose premature death is so great a loss to English thought, remarks in his essay on "Education in Plato's Republic."—"We may collect engravings and photographs and china and make ourselves learned in the history of art; we may found museums and institutes, and spread casts of Venus and Apollo through the land; we may give thousands of pounds for pieces of clever vulgarity; but we shall not make English life much more beautiful or more joyous unless we can produce art which will educate the nation to see with its eyes and hear with its ears the country in which it dwells and the history which it inherits."

Many thousands not subscribers will see this number of THE JOURNAL; they cannot do a better thing than to subscribe for it. Every superintendent and principal, every teacher aiming to know the great current of educational thought will find THE JOURNAL an indispensable companion.

Child Study and Art.

By KATE MCCREA FOSTER.

A well-known educator has said that one of the greatest discoveries of the nineteenth century has been the discovery of the child. As an item for scientific consideration it is true that until recently the child was unknown. The artist discovered him before the scientist,



A LITTLE BROTHER.—Meyer von Bremen.

as the work of Murillo, Valesquez, Van Dyck, della Robbia, Stothard, Flaxman, Reynolds, Gainsborough, and Grueze, will show. These men discovered the ineffable charm of childhood and felt its varying phases to be worthy of sympathetic study and of their best efforts, and so from them we have portraits of children that will always be dear little children to us in spite of the sinister tales that history oftentimes tells us of their later life.

The analysis of the child, as carried on now by Dr. G. Stanley Hall, Prof. Earl Barnes, and others, and by less experienced persons under their suggestion; the critical observation of the child pursued by Preyer *et al* was a thing unthought of a century ago.

Froebel looked into childhood with keen insight rather than with scientific method, and always with great sympathy and love. The impetus that he gave to the study and consideration of children has grown to a mania among the educators of to-day. Unfortunately his mantle has become parted and the study of children is too often carried on either without intelligence or without love.

The youngster of to-day must have each muscular action tested; every sensation is measured; his preferences and dislikes are tested; his faults and his fancies are recorded, and all expression is deemed worthy of tabulation and every childish act of classification. Through this analysis and critical investigation we have learned many interesting and important facts about children and the action of their little minds. Through this knowledge we are able to adapt our methods of teaching to the better education of the child. We are learning to conserve our effort and to eliminate much from educational work that was practically a waste of time.

It is not that we decry all that has been done before, but we are discovering means of producing greater re-

sults at the expense of less effort, at least on the part of the child. We figure that the child's mind has, say, so many parts of perception, conception, thought, and expression to be developed, and we seek to provide opportunity for these in the curriculum. We diagnose his case as lacking judgment, accuracy, concentration, or what not, and we prescribe more manual training, more physical exercise, more geography, or more art education in accordance with our specialty. Subjecting a child to the various scientific tests that have been prepared by enthusiastic investigators we can arrive with some degree of accuracy at conclusions as to his constituent parts, moral, mental, and physical, and as to their relative action, but, alas! when we reverse the process and add all these parts we are appalled to find that their sum does not equal the child. We have left out an essential something that no instrument, however delicate, can test, and without which the child would be but a mummy.

There is danger in analyzing even one child too closely, and in trying to adapt his training to the formula thus derived, although in such a case the individual child is likely to maintain his pre-eminence in spite of science. But when thousands of children are tested for this or for that and the fatal averages are figured the sum of these averages is a total as unlike a child as is a Brownie. We find here, abnormal development; there, unusual attenuation, and, as a whole, a something as different from the children we know and love as possible.

The scientific consideration of children has its place and its value, but the realism of science is not the whole of truth. Art is its other part without which the scientific truth is often misleading. Science analyses; art synthesises, and in the study of the child art methods are essential.

Col. Parker has dwelt upon the necessity of sending the whole child to school. With our present tendency for analysis and vivisection we are in danger of sending him in sections. He goes as a bundle of tabulated parts and when we get this in the class-room we sometimes find that the child has escaped us. We cannot deal successfully with children without love. It is that alone that will prevent us in our analytic study from convert-



WHAT HAS MOTHER BROUGHT HOME?—Meyer von Bremen.

ing the child into a "specimen." With love no matter how close is our scientific investigation he will always

remain a child with a living, palpitating soul of infinite possibilities and of endless charm.

In our study of child nature, as in the study of all nature, we may be helped by the study of art. If we look over the work of the great artists we find that comparatively few have given much of their attention to the portrayal of children. The Christ child must, of course, be considered apart, as well as that large class of non-descript beings variously called cupids, angels, cherubs,



THE LITTLE MOTHER.—Knaut.

etc. For the effort here was not to portray children as children, but to symbolize certain attributes or qualities by childish forms. As lovely as are some of the angels of Bellini, Raphael, and Correggio, we recognize that there was no attempt in them to portray the childhood of the child. The baby forms are invested with supernatural import, and we realize that even if some little son of Italy served as a model he was at once removed from his natural environment and his chubby form made to embody, not himself, but as best it could some being of the spiritual world. Occasionally the babyhood of the Christ child forces its way to our attention, in spite of the effort to cover it with the dignity and sanctity of the Godhead. But even in cases where the artist has sought to make some appeal through the loveliness of childhood in the Christ, the nature of the subject has enforced unnatural conditions so that this class of painting cannot justly be considered as indicative of the study of children as children.

Children are difficult subjects for the artist, for the painting perpetuates one expression which is but one of hundreds in the course of their day. It required an artist in sympathy with childhood to select a typical expression. A picture of a child embodying a phase of childish interest will tell much of him, but this can only be rendered well by one who is familiar with the interests of childhood, and through love can look with childish eyes.

The successful painter of children must be a good draughtsman with a knowledge of child anatomy, but he must be more than this. He must see not only the child's

skeleton with its fleshy covering,—he must see the child. It is just here that he goes further in his work than the scientist does. He must be able to express the childhood of the child as well as his anatomy, otherwise his painted child will be a "specimen" as truly as the poor little creature that is called the "average child" by science. The work of such men as Velasquez, Van Dyck, and Reynolds in the past, and of Von Bremen and J. G. Brown among moderns, leaves us in no doubt of their interest in their subjects. They have studied children to advantage. They have studied the whole child. They have taken him in his environment and with his interests and have given him to us again as a child whom we love, not as a specimen to be treated. With the magic of their own love they perpetuate the loveliness of childhood. We feel that the children that they studied were human, not vitalized mummies, and a thousand ways of appealing to such children occur to us, while we stand appalled in the presence of the "average child" that comes to us from the modern laboratory, as the gauge by which we are to measure our work and to whose needs our methods must be made to conform. If we study Meyer von Bremen's picture, "What has Mother brought Home?" we shall learn more of childish interests than we can from any tabulated list of answers as to his games and his preferences. From some of these pictures, such as Von Bremen's "The Little Brother," we will have our observation directed toward certain phases of child interests, so general as to be typical in this case, for instance, their love for young things; for babies, in which they include animal babies and plant babies. These are truths of childhood with which we must reckon also. Let us not feel that from science only can we gain the knowledge necessary in arranging our curriculum. Let art teach us all of its beautiful truths that with them we may clothe the poor little skeleton of a child that comes to us from the scientific pigeon hole.

Art studies and seeks to express the spirit of the child, the essential something which we found science had omitted in its analysis; and it is just this spirit, using the term in its broadest sense, that we have to deal with and to seek to develop.

There is no doubt that the scientific study of children is to be prolific of great good in their care and education. Interest in children in the aggregate and in the composite "average child" is a sentiment productive of philanthropic work and of educational movement.

But the teacher needs something more than this. She must be able to take the information that the scientific investigators can give her and with the alchemy of love adapt it to the children with whom she has to deal. She should study these children as artists do, aware of their mechanism, if you will, but keenly alive to and appreci-



THE BUTTERFLY HUNTERS.—Doerak.

ative of the spirit that controls this. There is not a scientifically "average child" in her class. How they differ from this she can only learn well through loving, sympathetic observation of each individual. Dvorak's picture of "The Butterfly Hunters" gives admirable hint of the interest that all children take in living things. Artists have been alive to the sympathy existing between children and animals. Knaus in his picture of a child with her armful of kittens has portrayed at once the incompetence and the motherliness of the little girl. Any one who has examined his "Children's Festival" cannot doubt his close study of children, not as scientific machines, but as embodiments of childhood. Is it not in this spirit that we too should study them? Velasquez in his portraits of royal infants has above all immortalized their childhood. So that they appeal to us not as little dignitaries, but because they are dear little children. His work makes us realize that child nature has changed but little in the centuries since he painted, "James, Duke of York" seems rather an over weighted title for the dear, chubby boy that Van Dyck has portrayed with a ball in his fat little hands, and we care for him in spite of his name. These artists have caught the spirit of childhood. They have told of certain typical characteristics which we must not overlook.

They portray the activity of childhood the child's interest in animate nature, his love of imitation and of assumed responsibility, and above all his joyousness. There seems to be danger of ignoring this. It is pitiful to see how early some children lose it. Are we doing anything to promote it? Are we giving attention enough to the cultivation of any of the emotions? The study of some of the best pictures of children will I think help us in observing what may be considered the typical emotions of childhood, for it is these we shall find that have claimed the attention of the artists and it is into this channel that the study of to-day needs direction. In studying the child we are constantly overlooking his childhood. In the study of children then let art and science walk hand in hand, we shall with the aid of both get a truer conception of the child in his reality and his charm than we could if the methods of either were employed exclusively.

New York.

Miss Kate McCrea Foster is a New Yorker, and a graduate of the Normal college. As an art teacher she was eminently successful. For more than six years she has been an instructor in the Frang Normal Art class, resigning the position last spring on account of ill-health. Miss Foster intends to devote much time and attention to literary work.



AN INTERESTED TRIO.

Influences of Art Study and Aesthetic Environment.

To know in art is the greatest necessity. If you know how a plant grows you will be able to render it. If you do not know, you will mistake forms for what they are not: for nature is much too complex and far too complete for an untrained eye to understand without knowledge. For instance, a gardener in mid-winter will tell you which is an apple tree and which is a pear tree. How many landscape painters are there who would be able to do the same? You must not misunderstand me. I do not mean that a work of art must give everything the artist can see. What is required is that every touch, every line, slight as they may be, must render the feeling of what it has to represent, and that it is not to be done without the necessary knowledge.—*Alma Tadema.*

Art training should begin, not in nature, but in art itself. As well send the untrained person into the British museum without a guide, as to turn the novice loose in nature and tell him to produce works of art from contemplation of her beauties. It is a general principle that mind must be brought in vital contact with art before it can get anything vital from nature.

Boston Art Museum.

E. F. FENOLLOSA.

It was said of Titian and Tintoretto that they painted "with fire, sudden and splendid, as the lightning paints the cloudy vault of heaven." They would hardly have obtained such wonderful color had they not been surrounded by the glory of Venetian coloring, and day by day delighted in the golden hues of the Venetian sunset, the sunlight through the showers on the lagoons, the pavements of red canvas from the Euganean quarries, and the palaces of white marble reflected on the waters.

In pictorial art we cannot overestimate the importance of the general influences and environment of the school-room.

WILHELMINA SEEGMILLER.

Supervisor of Drawing, Indianapolis, Ind.

We use the terms, "art instruction," "art education," indeed, the word *art* in all its applications—very vaguely and loosely. We need to recreate the word in its ancient sense, when it stood for the expression of the inherent genius of humanity; when it really meant leeway for intuitional feeling and emotion, and the material with the tool was but the vehicle for the thought.

Chicago, Ill.

JOSEPHINE C. LOCKE.

The public school is the place to which we should turn chief attention in our effort to promote a more beautiful public life in America. The school-house and the school grounds should be beautiful, and the child should be surrounded by beauty in the school-room from first to last. Trained in the habit of seeing beauty and knowing it, he will come instinctively to hate ugliness in the home and in the street, as he goes out into life.

EDWIN D. MEAD,
Editor of New England Magazine, Boston, Mass.

If you wish to have a copy of this souvenir number of THE JOURNAL mailed to a friend, send address and ten cents to E. L. KELLOGG & CO., 61 East Ninth Street, New York.



From "Art and Artists of All Nations,"
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A. PLOT.—BY M. WURSCH.

Æsthetic Education in the Schools.

Art Instruction in the Public School.

By DOUGLAS VOLK.

THE object of art education in the school should be to develop in the pupil a sense of unity or harmony, and to cultivate within him a regard and love for beauty. It should also seek to keep alive and stimulate in the child the power of imagination and the creative faculties, and through them allow full expression to his individuality. If it be conceded that this is the true mission of art study in our educational system it is important that this view only of the matter be kept in mind, and that a method of instruction be devised which will, as far as possible, fulfil these requirements. Art is above all the expression of individual feeling. A great work of art can only come into being as a result of an individual idea or impulse. Consequently, the individuality of a pupil should be encouraged to give expression to itself, and be developed with due regard for its importance, it being sufficiently repressed in other directions to warrant being given full, though intelligently guided, rein in the art room.

Any system of art training which becomes a mold out of which it is attempted to turn all pupils alike defeats the very aim of true art influence. A pupil should be encouraged to look at nature from his own standpoint, and to express the elements of truth and beauty as they impress him. This is what the school should assist him to do. Any other aim is of doubtful value, if it be not worthless and harmful. Of course, before one

study which shall meet and overcome the manifest difficulties in the way of legitimate art training. The so-called "systems" in vogue have unfortunately not been devised by artists of any ability that I am aware of; few of the latter have given the subject attention. Artists all agree, however, that three things are essential in learning to draw—drawing from nature, constant practice, and good instruction.

I recognize, of course, the limitations of the ordinary school facilities which make the last two requirements difficult to satisfy, and I am sure that the present systems are rather accommodated to an evil than framed with a view to its eradication and the putting of something genuine in its place.

It is absolutely impossible to teach a pupil how to draw unless he be under the direction of a thoroughly competent teacher and has individual attention. Directions given to a class, to be carried out by all pupils alike, are thrown away. The work of each pupil in the class should bear the stamp of his own individuality. The obstacles which have been in the way of following this principle have given rise to the text or drawing-book system, or proxy method of teaching, so generally employed in our common schools. Needless to say that art cannot be taught in this way. Furthermore, the purely educational value of the study, that is, its effect on the child's mind and character, is thus lost entirely. Even in such schools where the copy-book system is not employed, an elaborate course of training is mapped out which to the uninitiated seems very plausible and learned, and looks remarkably thorough and systematic as it is spread forth in their catalogues.



SCHOOL OF THE VESTAL VIRGINS.

can express himself in art, he must have a thorough technical knowledge of his craft, whether it be gained by experience outside of a school or within it; but we are considering here the kind of experience he is to get in the school, and the question is how to attain this without warping or constricting the individuality of the student. It is this problem that the Workingman's School of New York is endeavoring to solve, or to throw some light upon, at least as far as our common schools are concerned.

The temptation with most educators in our public schools is to employ some superficial system of art

Art is put on the same plane with mathematics or any other study, and the pupils are made to climb up by grades a very elaborate ladder of supposed progression through a perfect tangle of uninviting squares, cubes, cylinders, cones, etc. These are drawn separately and collectively, after which comes the observation and rendering of more familiar objects, such, possibly, as a hat-rack, boot-jack, or other beautiful and interesting things! Then the children are led through a maze of other elementary forms, put into more or less complex relation to each other, a few simple casts of historic ornament, or leaf forms of more or less beauty, being pos-

sibly included in the course, until finally after years of drawing such objects, all nicely graded, step by step, the pupil is considered ready, upon entering the highest grades, to draw a cast of a head. And what work he will make of it! Why hasn't he been drawing heads or something else that is beautiful all these years? Simply because the builders of this system proceed on the assumption that in order to learn to render the rotundity and proportions of a cheek or brow, for example, it is first necessary to know how to draw a cylinder, a vase, an apple, or other retund form, and because they also assume that the pupil who is drawing the objects classified as belonging to the seventh grade stage of development, for instance, has learned to draw thoroughly those forms he practiced on in the sixth grade, whereas he has not done so at all; he has only made some very feeble attempts at doing so.

One might as well assume that an art student should draw a hand perfectly before attempting an arm. But the point is that one cannot possibly draw a hand perfectly *until* he has learned to draw the figure of which it is a part, and so the assumption that, when the pupils draw any of these given elementary objects well, they have mastered their difficulties in the same way as they master an example in arithmetic, thereby qualifying themselves to go on to the next problem, etc., is all wrong. Drawing is not learned in that way. It is not so much what one draws—as long as it is beautiful, or has character—as *how* he looks at it, and how he draws it, that is important. The idea that one learns to draw the figure by beginning with a finger nail, learning to draw that perfectly, then a finger, and in progressive order all the fingers, and so on, taking separately the hand, arm, neck, trunk, legs, feet, head, and finally attempting the figure as a whole, is perfectly absurd. No such idea can be maintained.

But the system based on all these cubes, cones, pyramids, etc., as elementary steps, proceeds exactly on this assumption; it is beginning at the wrong end, or rather at neither end.

Art deals largely with the general aspect of things; we proceed in drawing, modeling and painting from the general appearance to the particular details. The difficult thing in drawing is to look at a figure, or any form or group as a whole, and the pupils should be set to doing it as soon as possible. Of course there are certain rational steps that it is advisable to take for the sake of simplification. I do not maintain that a child should commence to draw the perfect figure to begin with, but the point of view I emphasize should be kept in mind, no matter what he draws. But as the object is to cultivate his sense of beauty and harmony and develop his artistic faculties, he should only be encouraged to design, draw, or model beautiful forms, or at least forms that will enlist his keenest interest, through which he can be led to the beautiful.

Now it is often said that the object of art training in the school is not to make artists of the pupils, a fact only too obvious, but neither should the aim be to make writers of them when they study literature, or to convert them into mechanics through their manual training. The aim, of course, is to teach all of these branches in a manner which will enable pupils to derive the peculiar value which each contains in itself. When the pupil studies art, therefore, let it be art, and art applied, as far as possible, to objects and forms he can actually beautify, for art must be preserved on its own plane to be of any value. Most of the elaborate structures, called systems, now in use in the schools are no more nearly related to art than a mole-hill is to a mountain; the whole thing is the dry-rot of worn out usages, and is a block in the way of individual art expression. They had better be designated by some other name than "Art Systems," or given up altogether. So I should do away in the art room with every cube, pyramid, hexagon, and other paraphernalia of the kind, and join with the children in their glee at getting rid of the whole lot of them.

I do not say that these forms have not their proper place and use in a perfectly legitimate branch of in-

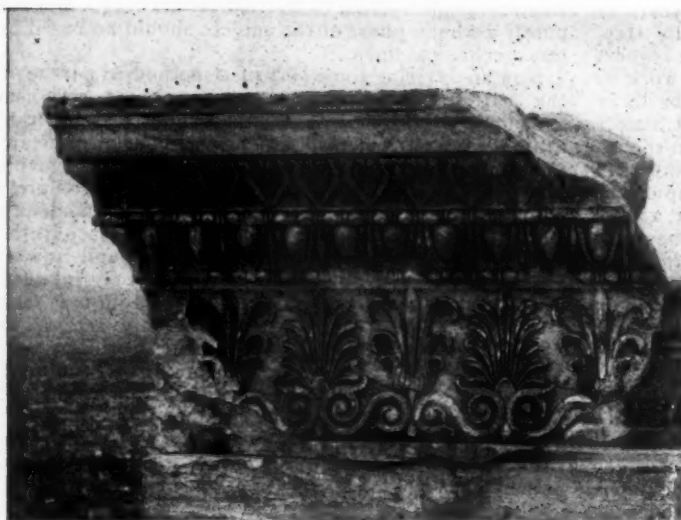
struction, namely, that of mechanical drawing. But the purely æsthetic phase of the subject should be based on less mechanical lines.

Now, in devising some sort of a method to pursue in the matter, it is well to recognize, to begin with, that the pupils in our common schools cannot be taught to draw with any degree of perfection under any system, for the simple reason that it is impossible to devote time enough to it, and nothing is absolutely so purely the result of practice as good drawing or modeling. All the teaching in the world cannot replace it; all that we can hope to do is to teach the pupil how to *practice in the right way*, and to awaken his art instincts by making his art work a pleasure and not a task. When it is realized that each pupil only gets, on an average, about eight days' practice in drawing a year, while in school, it can readily be seen that not too much should be expected in the way of visible results on paper; but nevertheless the child's mind and perceptions can be developed in a way, not attempted now, by the employment of better methods, looking toward the actual creation and decoration of simple objects and articles that can be produced by him. Therefore, it may be well to look at this subject from a different point of view than that which generally prevails.

What is most necessary is to win and keep up the interest of a child in art. The child is imaginative naturally; the artist should be the same. It appears to me, therefore, that it is of the utmost importance that this faculty should be kept alive and fostered as well also as the creative faculty. Not only in art, but in life, imagination is a strong factor. If one can only really imagine the sufferings of another he will the quicker remove the cause if he can. Now the child loves to decorate a sheet of paper fancifully with his huge birds and men, all out of proportion may be to the mountains upon which they are naively perched; but what of it? He will, if he has the ability, learn proportion in due time. Why tell him that his little creations are all impossible; that he must give them up and draw cubes, hat-racks and the like? What would Japanese art amount to if it were based on this cubic foundation?

Art itself has passed through this very stage of crude childish expression. Why not, then, let the child follow in steps more or less parallel to the development of art? I believe this to be one way out of the difficulty. I would, during the child's first years, let him draw and model more from fancy and from examples of savage art, in the primitive way natural to him, teaching him to apply design to various objects; at the same time allow him to work from the rude Indian implements, and show and explain to him their attempts at design and decoration. Then, as the pupil grows older, let him be introduced to the forms of an order of art somewhat higher, that of the Aztecs for instance, drawing and modeling objects which they used, such as implements of war, of the hunt, musical instruments, etc. These forms, including utensils of various kinds, are intensely interesting, many of them very simple in design and extremely beautiful. Every article is replete with character and individuality; no better models could be found to draw and model from in the earlier stages or to serve as suggestive guides in his art work, and precisely because of this individual stamp, so marked in each, they are symmetrical, without being mechanically regular.

In the present school system a stiff vase form is given to a pupil as a model, he is told to imagine a vertical line dropped through the center, and is instructed to draw one side just like the other. He does so, and a death blow is given to his powers of perception and observation. Here is where a great error, and a fundamental one, is made. Because the pupil does get the two sides of the vase alike it is confidently thought that he is developing great accuracy, but it is only mechanical or manual accuracy, and simply leads to mental obtuseness. Two sides of a face are not exactly alike. This is emphasized in Greek sculpture. Therefore, observation of the more rude but picturesque forms I have suggested above would stimulate the mental percep-



An Example of Ornament.

From Pratt Institute Collection.
DETAIL OF A CORNICE: ERECTHEUM, ATHENS.

tions, for the simple reason that they are not mechanically accurate; they are not machine made. No work of art is, nor can the art faculties be, cultivated by drawing machine-made objects of the geometrical order of which I have spoken.

After a period devoted to these more savage objects let the child be led on up through the forms of Archaic, Egyptian, and Japanese art to the more perfect ideals of the Greeks and of later artists. Judgment, of course, must be used in the selection of these objects, that they may illustrate the best tendencies of the period to which they belong. They should be selected also with reference to the artistic elements they contain, which seem to unite them with the most enduring characteristics of art of all periods. Such a course, though very briefly outlined here, would be, I am certain, not only stimulating but instructive, and would store the child's mind with varied phases and modes of art expression, furnishing him with a fund of suggestive material to draw upon in later years.

About the best way, it would seem, to influence or develop the child's artistic faculties is to have him actually attempt to produce something which is in itself beautiful or decorative, and to this end I should set him to work at decorating any objects in the school which it would be practicable for him to undertake—for instance, instead of covering sheets of paper with drawings of cubes, cylinders, etc., how much better it would be if all the pupils undertook in their art work to decorate or design covers for their school books! This is only one direction, of course, in which their inventiveness might be employed, and I would say that the actual art of drawing should be acquired more or less incidentally while making studies from forms to apply to some creation; for if there be developed in the children a sort of mania for making things beautiful they can acquire high technical skill in special schools if they desire to prosecute this line of work later on. By following such suggestions as made, the pupils would transform many ugly things about them into more beautiful shape, and what more fitting or beautiful souvenir of their school days could a graduating class leave behind it than a memorial window designed and executed by its members for the permanent beautifying of their class-rooms?

During the course the pupil should naturally, while drawing, modeling and applying design, be taught to observe proportions and draw with accuracy. Much attention should also be paid to memory work, the importance of which cannot be overestimated. Furthermore, the art of design should be strongly insisted on and followed more or less on the same lines which have been suggested. The pupils' environment in the art room is also of the utmost importance. The room

should be attractive, and present to the eye only an aspect of harmony and beauty; no ugly or uninviting object should have a place in it for a moment.

During the course laid down, any good teacher will see the advisability at the proper time of introducing or interspersing work from nature or from life, and will, on occasion, while talking on art subjects, point out the difference between the savage and the more perfect ideals of form or color.

The plan suggested, whether new or not, seems a natural and rational process through which to pass, stimulating, as it would, the imagination; training the powers of observation, developing the creative faculties, and incidentally possessing an historical and ethnological value, though I should somewhat jealously keep this aspect of it in the background. The range of objects and examples of art from which to choose to embellish such a course would be illimitable. Casts or photographs from the forms suggested, together with such original objects as it would be possible to obtain, would, without question, be of the deepest interest

to the pupils from many points of view. There is certainly life in them, compared to the poor dead forms they are obliged to work from now.

In any good system of art instruction latitude should be given to a teacher. She or he must be sufficiently competent artistically (and only such should be entrusted with the responsibility) to exercise discretion and judgment. A system must be elastic in the very nature of the study. Hide-bound rules of procedure an instructor could not and should not follow, if he has the first elements of a teacher or an artist in him. The method or plan I have very roughly outlined, while marking out a direction, would leave a teacher free to follow it through a variety of paths. Only in this way, by giving latitude and scope, can the services of the best teachers be enlisted in the cause of good art instruction.

New York.

Mr. Douglas Volk has for some years especially interested himself in the advancement of art instruction in the public schools. Recognizing that this subject has been wrapped about with an almost impenetrable mass of empty theories he set out to interest teachers in the true aims to be pursued and to point out to them the best means of promoting through the schools the art development of the American people. While in Minneapolis, in 1886, he wrote a paper bearing on these questions, which was read before the Minnesota State Teachers' Association at the winter meeting of that year. On returning to New York, in 1893, he took charge of some classes at the Art Students' League and became identified with the Ethical Culture school as a member of its executive committee. Through articles in the art magazines he appealed to artists to recognize more generally the importance of art teaching in the common schools and to take more interest in the extension of the movement. At the suggestion of the executive committee of the Ethical Culture schools of New York he prepared last year the contribution on "Art in the Public Schools" which is here printed in full.

Mr. Volk is an artist of the first rank. His paintings, especially those on subjects of Puritan life and historical studies, have made his name widely known. Perhaps many readers of THE JOURNAL remember his "Puritan Maiden," engravings and descriptions of which appeared some years ago in the *Century* and other periodicals; a photograph reproduction of it appears in the "Art Treasures of America," and etchings of it have also been published. Other works of the same character are his "Puritan Captives," "Accused of Witchcraft," "The Pioneer Mother and Child," etc. Mr. Volk exhibited twice at the Paris *Salon* before he was twenty-two years of age. His first picture was accepted there by the jury, and with honor, when he was only eighteen years of age. He has been a member of the Society of American Artists for some years. At the World's fair he acted as a member of the national jury on painting and was awarded a medal for his paintings.

The above paper has given rise to a lively discussion between the author and Mr. John S. Clark, the well-known director of the Prang normal art classes, who has also contributed an article to the present annual summer number. Those who are interested will find Mr. Clark's reply and Mr. Volk's rejoinder in the last spring number of *Modern Art*, published by the Prang Educational Company, Boston.

Mr. Ross Turner, the celebrated water color artist, who contributes to this number an article on "Art in the Schools" (page 762) is a leader in the movement for beautiful school-rooms in this country. He has lectured upon the subject in various cities and has been directly interested in the decoration of the interior of some educational institutions.

Mr. Turner was born in New York, and lived for many years in Virginia. He studied in Munich, Florence, and Venice, where he sold his first water colors. Returning to America, he organized a class of ladies in Boston, in 1882, and in 1885 opened a studio in New York.

A second visit to Venice resulted in some admirable Venetian water colors,—marines and architectural subjects.

From the beginning of his career, Mr. Turner has been interested in the study of Japanese art and decoration, and he was one of the first American painters to develop the idea of assimilation of Japanese art with American.

Nature Study and Art Study.

By JOHN S. CLARK.

These are not identical with each other; neither are they antagonistic to each other. They have features in common, but their general aims and methods are diverse. They are to a certain extent complementary to each other.

Some confusion of thought in regard to the two arises from the fact that, in both nature study and art study, we set children to observing minerals, plants, insects, birds, animals, etc., etc., and to making drawings and sketches in which subjects of this sort are studied. The respective fields of nature study and art study do overlap to this extent. But the aims and methods of the two are entirely different. I can perhaps make this plain by illustrations.



FIG. 1.

of the root. The common rhubarb or "pie-plant" is an example of this. (Figure 1). He finds other plants have their leaves arranged so as to carry all the rain-drops off as far as possible and sprinkle the ground at some distance from the central stalk. In these plants the roots grow out laterally, branching in all directions, and thus requiring a process of irrigation extending over much surface. Such an instance is shown in Figure 2. The ingenious provisions made for fertilizing flowers, for distributing ripened seeds, for the support of climbing stalks, and a great number of similarly important facts of plant life make excellent subjects for nature study.

All these phenomena of life are immensely attractive and interesting to the child. As the study develops he begins to see how many curious contrivances there are for the prosperity of plants and animals. Children promptly interest themselves too in looking for the relation of one set of facts to another set of facts. This work of observing particulars and deducing (or even recognizing when it is pointed out) the general idea that underlies the particulars, is of the greatest possible value in developing powers of attention, judgment, and in short, the mental qualities whose combination in every-day life we call "common sense."

To this matter-of-fact life study of nature there is often added a subtle refinement, through the association of nature study with poetry, that is, with the imaginative thought of great minds in regard to nature. The extent to which nature study actually does awaken and cultivate the higher spiritual powers, depends on the extent to which what is imaginative or poetical is blended with the instruction. In fact, it depends a good deal on the temperament of the teacher. Nature study is sometimes made so dry and technical as to have almost

no charm for a live child. It is occasionally made so fanciful and sentimental as to waste all the child's practical opportunities for collecting valuable information. But there is a happy medium and blessed are the schools that practice it.



FIG. 2.

I am not attempting a plan for nature study. I simply assume that in such study we make nature's fact the starting point. We accept nature's fact, whatever that is, and try to bring it into correspondence with the child's mind, *i. e.*, to get him to become conscious of it; to know it just as it exists, to the end that he may utilize it in the development of his own spiritual powers.

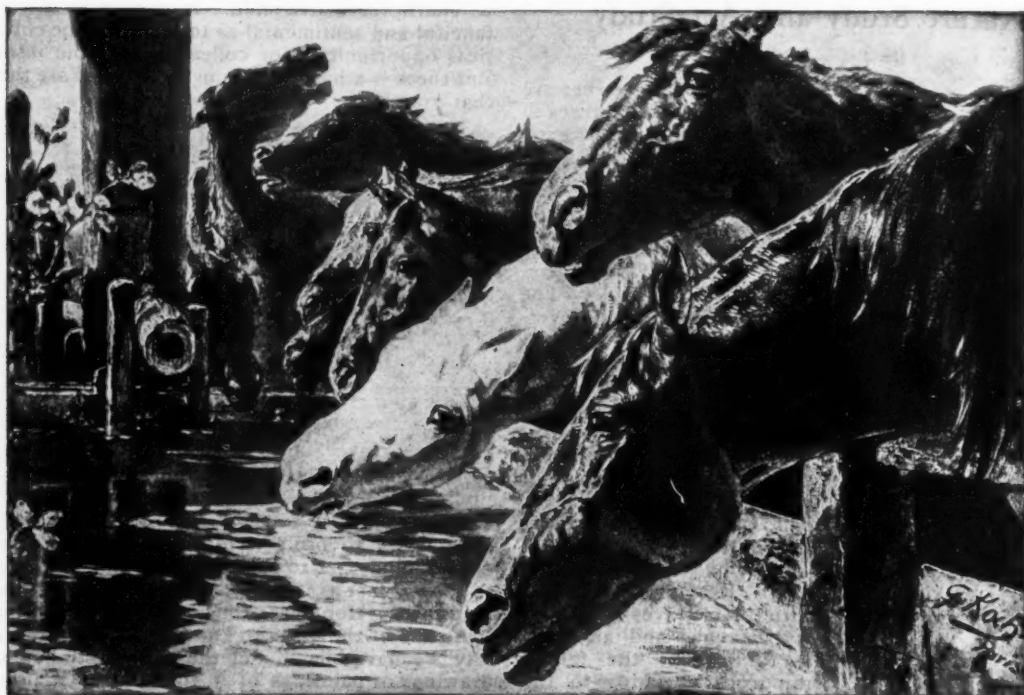
As one of the helps to knowing it accurately and vividly, we have him model the object studied, or make drawings or paintings of it, that mirror it precisely as it appears to his senses.

Thus far for nature study, *per se*. It is good for the child, provided we utilize it fully. We would not willingly dispense with it. But the study of nature, *per se*, is not the same thing as the study of nature for artistic purposes, and loses much of its value unless the artistic element be added. Let it be granted, once for all, that the more thoroughly the artist knows actual nature the better for him. He cannot know too much, if only he has the wisdom to make right use of his knowledge. But we must insist that the point of view of the artist is entirely different from the point of view of the naturalist. This can be shown most clearly by the practice of the best decorative art.

When the artist studies nature for help in his decorative art, he does not pretend to copy nature literally. He only gathers hints and suggestions out of nature. To imitate the precise forms and colors of nature would be only a foolish sort of game. In the first place he can never exactly duplicate with pencil and paper, or canvas and color, things that are solid and alive. And if he could perform the trick it would not be worth while. What he does is to form in his own mind a plan for making a certain thing or a certain part of that thing as beautiful as possible in a way which shall be perfectly consistent with its place and its use. He plans the division of spaces which will be most pleasant. He plans a harmony of lines and of colors which will be most appropriate and most pleasing. And then he works out his idea (let us call it an idea for a wall decoration or a carpet), using whatever of Nature's facts that will help him most. Perhaps he will use some such spirited lines and gorgeous colors as he has seen in nasturtium flowers; but, he will not try to make his carpet look just like a tangle of actual live fragile blossoms! He knows better.

Or suppose again that an artist has gone to Nature to study flowers and landscapes. He finds particular things that delight him, but he cannot literally reproduce them. He sees functions and processes that delight him, but he cannot show a life process involving a long series of changes, in any one work of art. What he can do is to choose some characteristic beauty of aspect in the thing or the scene, and devote all his knowledge, all his feeling and all his imagination to putting something on his paper or canvas which will show us the thing at its best,—that is, his idealization of the real thing. That is art! That is within his power if he has been taught how to use his mind and his hands.

Figure 3 is a very simple instance of what I mean by



Reproduced from the painting by G. Koch.

AT THE WATERING PLACE.

(Used by courtesy of Romance.)

the study of nature for purposes of pictorial art. Here is a representation of a plant of the same kind as that shown in Figure 1, but also sketched from nature in an artistic spirit. Here the main point as the plant was studied was not the system of irrigation which its structure secured, nor any of its purely anatomical particulars. The main point was the vigorous, upward thrust of the crisp, curving stalks, and the beautifully harmonious play of light and shade presented on the varied surfaces of its great leaves.

Now this drawing (See Fig. 3) would entirely miss its point if it contradicted important facts of nature. If acorns were represented as ripening on a trailing vine or birds were represented with furry ears, no amount of exquisite feeling for curve and color could make the absurdity acceptable. The artist has to be true to whatever of nature he finds essential to his purposes. But he carries the mental products derived from nature up to a higher plane than nature's own, even up to the plane of human nature. The artist idealizes nature.

By "idealizing" a thing I mean *seeing the ideally perfect thing within the actually imperfect thing*. The real thing with its lacks and its imperfections, is seen with the physical eye in an ordinary, matter-of-fact, prosaic fashion. The ideal thing in its perfectness is seen with the spiritual eye, through the discernment of the cultivated imagination. The difference, then, between nature study and art work is that in art work we idealize nature. Art complements material nature by bringing out the ideal behind it.

Now the process of idealization is a kind of spiritual life and activity which is instinctive in every child, though its beginnings may be very crude. And it is the better part of the child. The odds and ends of things with which a boy's pockets are filled are not rubbish in his eyes. They are treasures with an ideal beauty and importance in his mind. The girl, too, sees her doll, not as a lump of cloth and sawdust, but as a live play-fellow with charms unguessed by her elders.

It is distinctly worth while to cherish this inborn power of idealizing the real, and develop this power along lines where it will make for the good of society. Society needs this power in its members. Without it men and women settle down into stupidly hard headed individuals, unable to think or act except on the dull, animal level of evident materialities. With this power rightly exercised life becomes something more than eating and

sleeping. We begin to live, not by bread alone. If we look back over the history of the race we find that the only really permanent, lasting works of mankind are called *works of art*; that is, works in which man has idealized the common material facts of things. The labor that has been put by each generation into securing the common necessities of food, shelter, and clothing, served its purpose by keeping the race from dying off the earth, but it left few definite, tangible records or monuments behind to offer any high inspiration to succeeding generations. In every true line of art this general rule is true: men have not merely studied nature and tried to imitate her wonders. They have penetrated through particular facts of nature into the principle and spirit underlying the facts. They have learned to see something of the perfect ideal within the imperfect real. They have brought forth from the hints and glimpses and suggestions which they have gained by idealizing nature, new thoughts about life and the world, and new ideals of serviceableness and of beauty. If it were not for the fact that the inward visions and ideals of men have been thus embodied in the arts and handed down from one people to another, and from one age to another, civilization's progress would be hopelessly slow. We should be perpetually beginning over again at the low end of the scale with nothing to help us but the art instincts of the savage. In short, the truth that "the thoughts of men are widened with the process of the suns" is chiefly due to the embodiment of men's highest thoughts and ideals in the arts and to the comparative permanence of great works of art as subjects for study.

It is precisely because art does necessarily involve this process idealization and because it thus exercises and has always exercised the very highest capacities and powers of man, and because it is so eminently expressive of the artist's individuality that it is so worth while for the study of art examples and the practice of art processes to be made a part of a child's education.

I have said that children instinctively practice a crude sort of idealization of the things around them. This is true. But it is also true that the instinct needs wise guidance and training. Ignored and neglected it may easily die through lack of exercise, or it may become perverted into unwholesome and morbid misapplications. Children need intelligent, sympathetic, patient help in order to learn to idealize the facts of the world

in a thoroughly sane, noble, and socially helpful way. The best sort of teacher does a great deal here through the contagion of personal feeling. (We all know how much more we get out of a good picture, a good book, or a beautiful scene, if some thoroughly appreciative person sees and enjoys it with us.) In studying nature for artistic ends it is particularly of immense assistance to have access to really artistic drawings and sketches from nature. They are of the greatest value in helping a pupil to see the highest and most characteristic beauty in things he has himself looked at only with a vacant eye and mind.

You remember in Browning's "Fra Lippo Lippi" what the old painter says:

"We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see.
And so they are better painted; better to us—
Which is the same thing. Art was given for that.
God uses us to help each other so,
Lending our minds out."

Further: Just as thinking is never quite complete until externalized in some form of expression, so idealization cannot be complete without being externalized in some form of art expression. But art expression in order to be really adequate, must be skilful, and skill is largely a matter of proper training. We must give definite systematic training in the art processes (drawing and the like) as processes in order to equip pupils with enough of the conventional language of art to express their own idealization of a thing in suitable, intelligible fashion. For it must be remembered that the whole process of drawing is a pure invention of man. No combination of irregular streaks of black lead on a piece of white paper can be really *like* a growing flower, a bird, or a field of waving grass; the drawing is, as La Farge says, merely an illusion which our minds recognize and accept. We accept it just as we accept certain combinations of vocal sound as standing for certain ideas in the mind of the person who talks to us. He might choose to make other sounds, but if he did nobody would understand what he meant. He must learn to use the language which has taken accepted forms through years of usage by cultivated people, though, when once he has really mastered it, we are grateful to him for originality of style. So in artistic drawing, children must be definitely trained to mastery of the accepted technique of art. This technique has to be learned by study and application. Only the rare excepted genius is born "knowing how." And as fast as the child masters the technique of art expression, so as to make his ideas and ideals intelligible, he becomes privileged to develop just as fine and strong individuality of style as he can. The point is, he must in any case be trained to master correct technique, else he is like a would-be author or orator who lacks command of English, and spoils his own great thoughts by false syntax and uncouth pronunciation.

The art examples which the pupil studies are helps to him both for seeing how someone else has idealized the real and for seeing how that person has used the art processes for expressing the idealization. The example helps both on the side of how to idealize and on the side of how to express oneself intelligibly and beautifully.

I know there is a strong feeling now-a-days among many educators and teachers that nothing in the nature of definite "training" should be practiced in the elementary schools; that children should be left to exercise their activities according to their own discretion, without being urged or hindered in any prescribed direction, or held up to any positive standards. But I cannot help feeling that the educational pendulum has swung too far toward this go-as-you-please fashion of working, and that it is time to remind ourselves of the moral value of *training for power to do good things well*. Children are not just like little plants that invariably unfold in perfection if left to themselves, or like little animals that need only food and freedom to develop

into the highest type of their species. There is something in a child which is not in a dog or a dandelion;—something which is far too precious in its possibilities to be allowed to spoil itself by avoidable mistakes. I believe that it is not undue presumption for an intelligent adult to assume that his own experience and judgment can be made genuinely helpful to the promising but blundering little mortals who are just beginning life's journey.

And there need be no fear of killing the children's interest in a line of work by holding them up to a standard in it. Children like to work up toward an ideal. They continually set themselves tasks and "stumps" in their very play. The severe drill through which a ten year old boy will put himself in jumping or running or skating or pitching a base ball or throwing stones at a mark, might well suggest to us that he enjoys trying to excel himself and is naturally bored by his own mediocrity.

Where art training is sensibly planned and tactfully carried out experience conclusively shows that children when they are given something to strive for—something to measure themselves by—not only gain more real power of externalizing their own best individuality and of doing this *well*, but that they also find greater enjoyment in their work.

This much in regard to the difference between the studying of nature as nature and the study of nature for art purposes. Besides this, it should be remembered that, after all, this studying nature and sketching from nature for art purposes are only a part of the work in the art course.

Since all art as we have seen is man's idealization of the common material things of the world, art study has a culture side and must include a great deal of thoughtful study of the art work of man. And man's work in art is not all pictorial. There is a great field of constructive art and another of decorative art. The pupil who is learning to idealize the material world to his own good and the good of society needs the incentive and help of the broadest outlook he can possibly get into the great things other men have done before him. Elementary art study must in fact include quite as much of careful appreciative work from art examples as it does of work from nature.

It is thus evident that while the nature study work is emphatically desirable to have, in connection with art study, in order to give the mind larger and larger knowledge of that *real* which is to be idealized, nature study and art study are as far as possible from being identical either in purpose or in the extent of their domain. The one gives us facts, the other gives training in the broadest utilization of these facts for the social benefit; the one is complementary to the other, and the two are necessary to each other in any rightly rounded out scheme of elementary education.

Boston, June 16th, 1896.

Mr. John S. Clark, director of the Prang normal art classes was born in New York State. When a young man he went to Boston, and entered the employ of Ticknor & Fields. He soon became a member of the firm, and remained with that house until about 1874. During that time he met and knew very well all the leading authors of the time,—Holmes, Whittier, Lowell, Emerson, Louisa Alcott, Mrs. A. D. T. Whitney and others. Mr. Clark was a principal projector of "Our Young Folks," and "Every Saturday," and had much to do with the Atlantic in its early days.

Mr. Clark entered into business relations with Louis Prang about 1874, and they became the publishers of the "American Text Books of Art Education," prepared by Walter Smith who had just come from South Kensington to be supervisor of drawing in Boston. After Walter Smith's business reverses, Mr. Clark took up the work of publishing a revision of Mr. Smith's work, and then went on to subsequent revisions and changes in the books to meet later demands.

Beyond his publishing interests, Mr. Clark has been a student of social conditions and the means of improving them. As a member of the American Economic Association and treasurer of the American Statistical Society he is in the way of gaining the best data along this line. He has grasped as few business men have, the importance of elevating the minds of the youth of the country to a comprehension of what good craftsmanship means. This would, of course, include art training and make it the controlling spirit in craftsmanship as in Medieval and early Renaissance times. The patience and courage with which he has labored to promote this idea are little known except by those who have worked for and with him in this great undertaking.

Art in the Public Schools.

By ROSS TURNER.

There have been essays and essays! Theory has been piled upon theory; and thought has cut a wider swath in the field of intellectual effort; and yet the question still remains to be answered, "Does education educate?"

Calmly and coolly, with unbiased and unprejudiced mind we must admit that the development of educational methods, viewed in the light of the progress of the nineteenth century, has at least been wearisome in its snail-like results attained.



ROSS TURNER.

The very essence of the word "educate," taken earnestly and simply, seems the very keynote with which the whole symphony of life must accord for perfect harmony in man's development.

To educate, "to educe, to draw out from, or out of," herein is the vital chord!

It is not what is put into a man, but what is taken out of the intrinsic being that truly educates. Then this something which is drawn out of man's inner—his real self—how is it to be most effectively developed for his own, and the good of future generations.

Within the limits of a single magazine article the space is too small for the magnitude of the subject discussed, nor is it the aim of the writer to be critical or complete, or give due proportion to a theme well nigh limitless, but if some suggestive impulse shall have been promoted the article may not have been written in vain.

The education of man begins at his birth. Before he can speak, before seemingly he can understand, he is instructing himself. How soon a child begins to distinguish objects no one is able actually to affirm. Hence the importance of the choice made in the objects which surround him, for, if an intelligent and well-regulated environment is not made for him, he will very soon create one for himself. "Mind makes its own nature—it produces its ideas through self-activity" and it easily becomes evident that too much attention cannot be given to a definite environment for the child.

If "thoughts are things" taken merely as a proposition irrespective of any abstract philosophy there may be in the assertion, and as "entities" must find expression in "matter;" then is it not self-evident that incipient thought, the tender and susceptible impulse manifested in the budding consciousness of childhood, cannot be too carefully and intelligently environed?

The architect lays the foundation of his work with such scrupulous and intelligent care that he has absolute confidence in the continuity of the superstructure. On like principles only the most satisfactory results may be obtained in the education of youth, by establishing a basis that will admit of unlimited growth and

development which shall defy the ravages of time. Look to the environment of the child, for you are there, by laying the corner-stone of an intellectual nation.

If we are to educate the individual that the nation may become stronger, that the race may progress and not deteriorate, it seems evident that we should begin at the most susceptible period of life, before the mind has become trammelled or habituated by its *accidental* environment. Political, social, domestic, and moral economy are all affected by environment. It were well to recognize in man the wonderful and marvelous piece of workmanship—God-like in reason and form, an incarnation of the universal mind, of which he is an essential part, failing, however, to come into the necessary and perfect harmony with the "All Mind" because of the trammels of his *accidental* environment. The physical and mental effects of this environment too often precludes the possibility of recreating a proper environment for harmonious self-development.

The power and influence of environment must of necessity be accidental, but it may be created by an act of a cultivated will, the result of which act will be the development of innate or intuitional tastes.

Too often zeal for human well-being becomes reactionary, and individuals, impelled at the outset with highest and most disinterested motives—through adherence to, or influenced by, the conventionality of some "organized" society—fall into mere dogmatic red-tapeism, and the good they would, they do not, and suffering humanity suffers still.

Two essential things, it would seem, are necessary to be considered in the matter of art decorations in the public schools: First, the absolute good of the proposed measure, and, second, the facility with which it can be executed.

Let the child be taught "things;" not make of the mind a storehouse of words, but of ideas.

In order to define or illustrate a system of art application, we must be accurate in what constitutes the system, and what is the character of the influence, which seems to prevail.

The nature of the decorations and influences surrounding the child should be such as to unfold the faculties and develop—all unwittingly though it be—the powers of the child.

The very readiness with which imagination asserts it-



Reproduced from a print published by the Amlicco Photograph Co. of New York
RUINS OF THE PARTHENON.

self in the minds of the young is indicative of will power, and thought, as opposed to mere imagination, aspires to free itself, very early, from the thralldom of environment, except that which it creates for itself.

The child first learns by sense-perception, and it is alone, and only through his own sensations that a child can learn color.

Ideas may be suggested to the child in many ways, but the most potent of all is a judicious appeal to the eye. The law of suggestion is a well-known principle in educational methods, and is chiefly important in the early development of the mind of the child. The en



Example of Painting.

JULES BRETON.—1827.—END OF LABOR.

From Pratt Institute Collection.

ergy of the young mind should not be distracted or dissipated, but should be allowed to use that function of the brain which in after life he will find of the most importance.

So by a well directed and proper application, and apprehension of art decoration in the schools we may reasonably hope to create a generation of something more than faultless spellers.

How many children can tell correctly the fundamental colors which differ most from each other? And yet such children are not necessarily "color-blind;" they do not understand their own sensations of color; far from being an organic defect it is alone the result of a lack of proper training of the youthful mind.

Knowledge is not gained by mere theorizing, and the senses do not furnish knowledge; the child must learn by degrees the proper use of the senses.

The ultimate object which must be kept in view, and which will influence the pupil at every step, is that by observation and the silent influence of color and form, the instincts of strong natural talent may be made stronger by guiding in the right direction, and inferior talent may at least be developed into mediocrity, by a proper recognition of right combination of color and form.

We cannot emphasize too strongly the importance of the sense of sight in point of intellectual development, not only by this means do we gain the most accurate knowledge of external objects, but it shares with hearing the marked distinction of being an artistic sense, *i. e.*, a sense adapted to the fine arts. The training of the eye is therefore a most important ingredient in intellectual culture.

As the old practices of educational methods have gradually passed

away, the most pronounced and important which has obtained, is the "systematic culture of the powers of observation."

Of this very effect of the power of observation upon himself, Wordsworth seems to be fully conscious in his beautiful lines:

"My heart leaps up when I behold

A rainbow in the sky;
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old;
Or let me die!

The influence of art principle in the education of youth is not a doctrinal speculation, but an open path way for ready eye, quick foot, and strong arm.

The modern machine, in mechanical arts—to which man is auxiliary, need not impede the progress of true

art, if the youthful mind has laid the foundation of true art in its multitudinous and varied forms.

The industrial arts have done much to lift and make man strong; and great thoughts have gone into patient labor and toil, and in just the proportion to the artistic development of the man, so is he lifted above the mere drudgery of "getting-a-living" and the difficulty of this problem, is largely ameliorated by the infusion of the artistic spirit into all forms of life.

From kindergarten to college life, let this new education seek to remedy the shortcomings of the old system and by its universal enlightenment develop humanity.

The education of the future on which the salvation of the human race depends must be based on character, the inherent effect of an honest, broad, liberal, and tolerant manhood.

Salem, Mass.



J. F. MILLET.—1814-75.—THE ANGELUS.

The Decoration of the School-Room.*

By J. FREDERICK HOPKINS.

An exhibition of works of art suitable for the decoration of school-rooms should invite the thoughtful attention of every one interested in education. Too long have our school-rooms been bare and uninviting,—places where a certain amount of work was to be accomplished, necessary fixtures in an educational scheme, but nevertheless places which were entered dutifully at nine o'clock and quitted with joy and alacrity when the hands of the clock crept round to four. Yet it was in just such school-rooms that we as children, at the most impressionable period in our lives, spent a large proportion of our waking hours.

But the dawning of a new era is upon us; for education in its broadest sense is conceived to mean the training of the mind to see, to think, and to act; to the development of power, and not to the slavish working out of tasks. It means the bringing of broadening influences to bear upon the mind, and the development of a true culture which shall lead to wise, right living, and the attainment of a more beautiful public life. This means a spiritual and not a material development,—a growth of the soul, upward and outward,—a growth which must of necessity be fostered and influenced by the contemplation of the productions of great thinkers and workers of all time. This is the reason for the introduction of the study of literature based upon the masterpieces of the great authors; and this, if we are consistent in our theory, is the reason for the introduction of art education with its all-uplifting influences, for wider appreciation of the artistic monuments of all the ages.

If we are to look to a greater appreciation of art productions and a more refined public taste in the citizen of the future, we must lay the foundation for that mental development in the public schools of to-day. We must surround the child, at least while in school, with walls which are clean and pleasantly-tinted, and hung with appropriate art reproductions in photography or engraving. Blackboards shall be shielded with pleasing but inexpensive drapery curtains, suspended from shelf-like moldings whereon are placed casts and simple effects in pottery, to cultivate a love of form. Good reproductions in color, to develop a sense now so conspicuously lacking in our American life, should not be forgotten; and plants and sunshine should be allowed to do their best to satisfy the innate longings for out-door life, so characteristic of the child.

While we are waiting for this ideal to materialize, let us see



WINGED VICTORY OF SAMOTHRACE.
(Sketched at the Brooklyn Exhibition.)

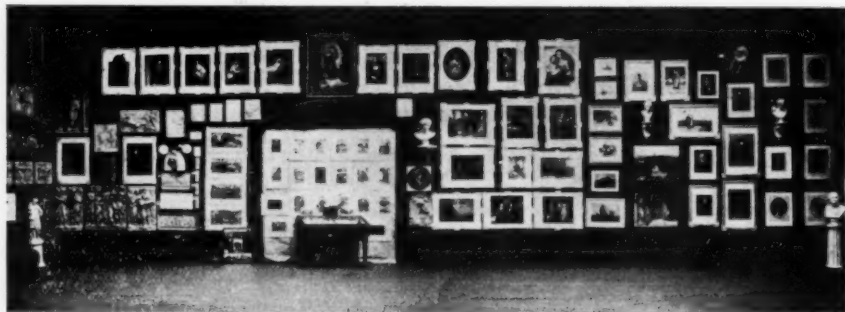
land, where Mr. Ruskin and certain associates formed collections of pictures which were periodically lent from some central point to the various schools of a town or city. Speakers competent to speak of the history of the pictures, or the lives of the artists, volunteered their services; and the movement early attained a wide influence for good throughout England. The idea was first taken up on this side of the Atlantic in eastern Massachusetts, where many schools were thus decorated. Under the influence of the Public School Art League and associated organizations, the first public exhibition of material suitable for this purpose was opened in Boston in the fall of 1894. Last year the Civic Club, of Philadelphia, organized a similar and somewhat larger exhibition, many pictures from which were purchased for the decoration of school-rooms. Acting upon the experience gained by these two efforts, and aided by the co-operation of the Pratt Institute and the larger dealers, the section on Art Education of the Brooklyn Institute opened, in the spring of 1896, the third and largest exhibition yet held. The aim was not only to show those objects which might be wisely introduced in the decoration of our public schools, but also to arouse an interest in the movement which should make for the enrichment of the schools of the city.

These exhibitions have a very important part to play in this movement for more cheerful school-rooms. They are indeed strong factors in arousing public interest, appreciation, and cooperation; but what is perhaps more important educationally, they serve to bring to the teacher willing and anxious to accomplish something in the decoration of her class-room, a knowledge of what can be obtained for this purpose, and of how much it will cost. These are important considerations indeed, for this is a movement which can never expect strong support from the public funds, but must look instead to the gifts and purchases of the graduating classes, to the members of the alumni associations, to loans from the teachers, or the contributions of the students and friends of the schools. All that can reasonably be expected of any board of education is the provision in contracts for the erection of new buildings, or those for school-room repair, of the items of pleasantly-tinted walls, and the by no means unimportant accessory of picture-moldings.

The true object of the existence of these pictures and the other decorations in the school-room is to help educate the scholars therein. Primarily, the character of the decorations must be in harmony with the mental development of the child; and if they are to serve their broadest purpose they must be so selected that they will not only act as incentives and inspiration in the study of history, geography, or literature, but will also breathe a constant, subtle influence toward art education.

That scheme of decoration which shall embrace all these desirable features is one which will require much experience and elaboration to prepare with success. Indeed, it may be questioned whether any one person has the broad insight to arrange it with absolute wisdom. The cities which have made the greatest progress in this matter are those which have been fortunate in placing their funds in the hands of broad-minded committees, composed of educators of so varied a training that the historic, literary, musical, and geographical element, as well as the decorative side, received due representation.

It is remarkable how inexpensive are good reproductions! Few, perhaps, of our public schools, might be able to buy the



THE EAST SIDE OF THE EXHIBITION OF WORKS OF ART FOR SCHOOLS.

what has already been accomplished, and what may be wisely undertaken by those who are interested in our public schools. The movement for the decoration of school-rooms began in Eng-

* Copyright, 1896, by J. F. HOPKINS.—From the *Pratt Institute Monthly*. By permission.

truly magnificent carbon photograph,—for instance, that of the Sistine Madonna, with all its wonderful rendering in brown tones of the color-values of the original. But if that is beyond the purses of the graduating classes, is there not a "photogravure" of the same subject nearly as large and imposing, for one-fourth the sum? If perchance fifteen dollars cannot wisely be put into one picture, and the same subject is the one desired, do not the dealers tell us that it can be furnished in a bromide enlargement or a solar print for half the price of the "gravure"? And there are dealers who will show you the same subject photo-lithographed for school-room use, at the astonishing price of one dollar. Truly it is not the cost of good reproductions which embarrasses; it is rather the extent of the field and the wealth of material from which to choose.

Yet certain conditions must be kept carefully in mind in the selection of these decorations. We have already touched the question of expense; there is another and equally important side to be considered, and that is the question of size. A picture which cannot be easily seen by all the children in the school-room is hardly worth the best efforts of the decorator. To be sure the small pictures may have their place, but experience has demonstrated that it is the largest examples which have the widest influence.

The pictures should be framed simply and securely, and the casts which are purchased may wisely be tinted. Bits of color gradually creep into the school-room in the form of pottery and plaques. Perhaps the teacher has something of her own which she will gladly take to her class-room, and thus aid in cultivating an appreciation of what is good and beautiful which will sow seed



EXHIBITION OF WORKS OF ART SUITABLE FOR THE DECORATION OF SCHOOL-ROOMS.
(Brooklyn Institute of Arts and Sciences. March 21—April 10, 1896.)

Surely the *Century*, *Harper's*, *Scribner's*, or perhaps *McClure's* or *Munsey's* will be among the number, for few homes are found where some such material is not thrown away. The pictures which may be taken from those magazines may not be large enough to be seen across the room, or valuable enough for permanent framing; but mounted upon manilla paper with a wide margin, labeled, and pinned—not too high—in a conspicuous place, they will do much to awaken an interest among the children, and cannot fail of leading to better things. Then there are the colored supplements of the art journals, and—not to be despised—certain of the printed issues of the newspapers. Indeed, an outline of the whole subject of art history might be arranged with pictures clipped from the magazines, newspapers, and the literature of the tourist and steamship companies. If one fresh picture of this simple character is put up each day in the school-room, the pupils' attention called to it, and the story about it briefly told, and if it is then put in some position where it would find its place in the sequence of the series, much may be done by any teacher to arouse interest and enthusiasm. Desirable back numbers of the magazines may often be had at the second-hand book-stores for not over five cents each, and often less; while hardly a public library exists which does not receive in a year enough sample copies of periodicals and illustrated catalogues to more than enrich such a collection.

Such an effort cannot fail of interesting the students; sooner or later contributions must be forthcoming, and with them the larger and more permanent examples which will brighten the class-room wall, shedding an influence which will be as lasting, as far-reaching, as gladdening as it must be educative.



Example of Sculpture. From Pratt Institute Collection.
JOAN OF ARC.—LUXEMBOURG, PARIS. *Chapu.*

for an abundant fruitage when the child shall have grown to the man.

But does some one among our readers say, "We have nothing which we can take to school, and our circumstances are such that we cannot purchase the material which has been thus far suggested." Ask the children to bring in some old magazines.

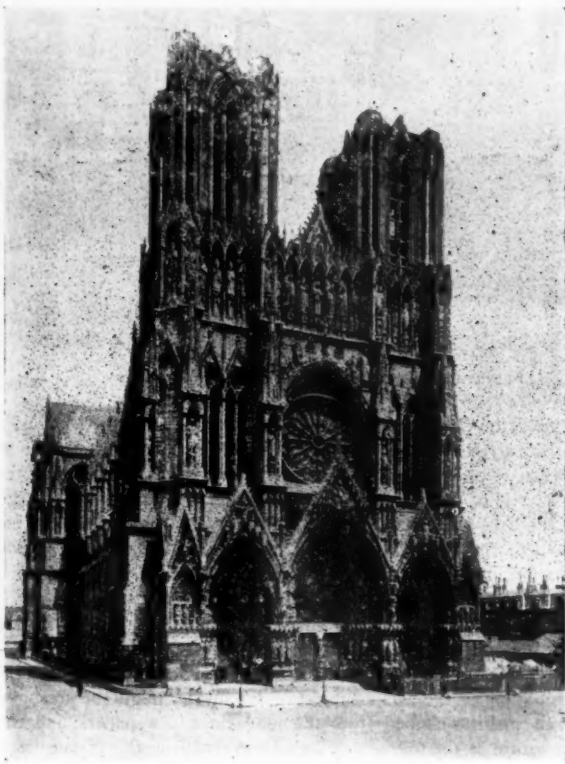
Mr. J. Frederick Hopkins the author of the foregoing article, is the associate director of the Department of Museums, of Pratt Institute, Brooklyn. He takes a deep interest in the promotion of the movement of art decoration of school-rooms, and the extension of art museums to all classes of educational institutions. On May 2 last, he sailed with Mrs. Hopkins on the North German Lloyd steamer *Ems*, to make an extensive tour through Europe for the collection of photographic reproductions of works of art which are intended for the new Photographic Library of the Pratt Institute Department of Museums. He expects to purchase from 10,000 to 12,000 photographs and other material, including reproductions of architecture, sculpture, paintings, and general views. All the great art centers of Spain, Italy, Switzerland, Hungary, Austria, Germany, Holland, Belgium, France, England, and Scotland are included in this tour. On September 4, Mr. and Mrs. Hopkins will take ship for home at Glasgow. Pratt Institute expects to have the largest and most attractive photographic library of any educational institution in the world before the end of the present year. The collection of Mr. Hopkins will form the principal installment of material.

The beautiful half-tone illustrations presented with the foregoing article are the property of the *Pratt Institute Monthly*, to the kindness of whose editors, THE JOURNAL is indebted for the loan of them. The May number of that journal from which they are selected contains also a very valuable article by J. Frederick Hopkins on the uses, arrangement, and cataloguing of large collections of photographs. Mr. Hopkins presents a very ingenious scheme of classification from the art student's point of view, which will interest particularly custodians of photographic libraries.

Works of Art in the Common School.

THEIR VALUE AND HOW TO OBTAIN THEM.

The advantages to be derived from a collection of works of art in the school-room are manifold. First, they beautify the building. This, were it the only benefit, would be of great importance, for if the school can be made attractive by harmoniously tinted walls adorned with works of the great masters, much has been accomplished.



Example of Architecture.

From Pratt Institute Collection.
CATHEDRAL AT REIMS.

Moreover, good pictures are an important factor in the work of the school. If a class in geography is studying about Rome, what will be of more interest than to have pictures of the Forum, the Coliseum, and St. Peter's placed on easels on the platform during the recitation. The pictures tell more than pages of words. Or, if the lesson be in history, how much inspiration can be gained from "Columbus in Sight of Land," "The Landing of Columbus," "Drafting the Declaration of Independence," "Signing the Declaration of Independence," and others depicting historical events! Or, if architecture, how better illustrate Gothic architecture than by a fine photograph of Milan cathedral? If art be the subject, Corot's "Morning," or Guido Reni's "Aurora" may be studied.

But most important is the effect on the character of the child. If he is brought into contact with good pictures during nine of the most impressionable years of his life, while in the primary and grammar grades, he must be the better for it. From this constant presence of the beautiful he will, almost unconsciously, drink in a love for it. The effects of this appreciation of the beautiful will be apparent in the homes, in the city life, and in the country life of

the next generation, if the teachers in the public schools make the most of this important factor in the education of their pupils.

Art collections can be made in every community, and every teacher can have a part in it. It is not necessary that the community be a wealthy one. As to the method, some may prefer to raise money by giving entertainments or by selling shares in the collection. The method used in Malden, Mass., may be cited as an excellent one. Early in the present school year, Mr. Eugene A. Perry, the principal of the Faulkner grammar school, decided to make an effort to secure a large number of works of art. A few pictures had previously been obtained through the efforts of the principal and pupils, but Mr. Perry raised by personal solicitation nearly seven hundred dollars, from the parents and friends of the school, in the short space of six weeks. The advantages of possessing such a collection were impressed upon the people. They were told that the pictures would exert a healthful influence upon the children, that they would help in the school work, and that a hundred years after the donors have passed away the pictures will still hang there. A card bearing the donor's name was to be placed on each picture.

The response to the appeal was surprising. There were more than two hundred and twenty-five contributors. Only one gave more than seven dollars, very few gave more than five, and a large number gave one, two, three, or five dollars. The fact that so many friends of the school had a part in the work was one of its most pleasing features.

Twelve rooms and the halls of the Faulkner school were decorated with one hundred and twenty-five large pictures, seventy-two small ones, and a few busts. The collection, as it now stands, is valued at more than eight hundred dollars. The selection of the pictures was left to the principal, who showed great taste and judgment in the choice made. A public presentation was held in December, 1895, to which all contributors were invited. The address of the evening was given by William Ordway Partridge. During the school year other lectures on art have been given.

The Faulkner school collection is a particularly good one, and those who wish to know what pictures are placed upon the walls will do well to write to Mr. Eugene A. Perry, Principal Faulkner school, Malden, Mass. Upon inquiry it is learned that he will supply catalogues free of charge to those who are interested.

The liberality of our advertisers makes it possible to issue this handsome souvenir number. They wish to come into closer relations with each reader. For mutual benefit, therefore, please mention THE SCHOOL JOURNAL when writing for catalogues and other information.



FAULKNER GRAMMAR SCHOOL, MALDEN, MASS.

Photos for the School-Room.

Mr. G. Singleton, of Easebourne, Midhurst, in the *Teachers' Aid* (London) speaks of his experiences as a collector of photographs and other pictures for his school museum, thus:

"It is far, far more pleasant to work in a room with bright, pleasant surroundings than in one, dull, gloomy, and depressing. Moreover, it should be the aim of every teacher to help to brighten the lives of the little ones he is daily associated with, and he can make a very big stride in this direction by brightening up the walls of his workshop, not with tawdry, but with real works of art. Besides everyone engaged in teaching knows that an illustration goes farther than verbal coloring or description when some vital point of a lesson is wanted to be thrust home.

For instance, before us at the present moment there lie five mounted photos depicting scenes on the Ouhah-Kellie Tea Estate in Ceylon. Most beautiful, indeed, are the scenes depicted. We lay great value on these because we know they are *real*; there is no stretch of the artist's imagination in them. Everything connected with the work of gathering and packing tea is here most vividly portrayed. As we received them they run thus: (1) The Morning Muster. (2) Plucking Leaf. (3) Weighing Leaf in the Field. (4) A Tea Factory. (5) Despatching by Cart. Now it goes without saying, that the above five illustrations can be made to serve a double purpose (a) for an object lesson on tea, (b) for geographical purposes. We feel most deeply indebted to the great tea firm which supplied us with this valuable set, and we feel sure if teachers will push their inquiries far enough, they will be as liberally dealt with.

In referring to some of our pictures above, we said they were real works of art. Those we are about to describe are decidedly so. They consist of twelve choice photos representing some lovely examples of architecture taken from casts in the Architectural Museum at Westminster. So much value, indeed, are set upon them by the authorities at South Kensington that an extract taken from a circular enclosed reads thus:—"I am directed to inform you that if any school of art should apply for these architectural photographs, the department would give its usual aid towards their purchase."

This alone, we think, is sufficient testimony as to their sterling worth from an artistic point of view. Not to keep readers waiting, however, we will name ours as they appear on the printed list accompanying them: (1) Athens, Erectheum, Angle Capital, etc. (2) Capitals, from the Cathedral of Notre Dame, Paris. (3) Portions of iron work from the same cathedral. (4) Various panels and grotesques from the Cathedral of Notre Dame, Rouen. (5) Spandrels from the stalls of Amiens Cathedral. (6) Panels of foliage from the same cathedral. (7) Various panels and foliage, German. (8) Capitals and heads, Salisbury Chapter House. (9) Portions of capitals, Salisbury cathedral. (10) Poppy heads, Dudlow and other churches. (11) Ditto. (12) Restored bosses, Westminster Chapter House. The total value of this exquisite set is 30s., yet we paid nothing for them whatever. We simply made our application, and they were forthcoming. Surely such high class workmanship must have some refining influence over our children, creating in them a taste for the beautiful. To one, to all, our advice is, procure these if you can possibly do so.

In our third parcel we found all classes of photos, and they needed a little judicious sifting before the really useful ones could be separated from those that had no value educationally. For the most part, the batch we selected were of a scenic character, and their usefulness will be better judged if we name them: (1) Palais du Trocadero, Paris. (2) Two views of the Eiffel Tower. (3) Pont du Diable, St. Gothard Road. (4) Aletsch Glacier. (5) Gorge Diosaz. (6) Alhambra, Court of Lyons. (7) Interior of St. Paul's Cathedral, looking east. (8) Reredos and Coronation Chair, Westminster Abbey. (9) Lincoln Cathedral. (10) Westminster Abbey. (11) Houses of Parliament. (12) The Mansion

House. (13) Hampstead Heath. (14) State Opening of the Tower Bridge. (15) Two views of the Tower Bridge. (16) View from Charing Cross Bridge. (17) Thames, from Greenwich Pier. (19) The Park, Greenwich. (20) Royal Naval College, Greenwich. Besides the above, there were a few others of minor



From Pratt Institute Collection.
ROUEN; A GENERAL VIEW OF THE CITY.

character, but all in their way more or less useful. They were not, of course, all the same size, some being especially of a large order, and this was notably so in the case of the Tower Bridge and the Eiffel Tower, these two latter being particularly large and handsome. For this grand collection we are indebted to a firm of Regent street photographers, who presented them quite free of cost.

It may, perhaps, be advisable to turn to some of a bellicose character; and here we would remind readers that in search for this kind of spoil they must not confine themselves to those who make photography a study. Far from it. Most great firms now very largely use this departure as a means of advertising. This is especially the case with shipbuilders. Knowing this, and having a very strong desire to obtain some examples of our fighting ships to grace our walls, we made an application to a firm of torpedo boat builders for some photos of vessels of this class. The collection of pictures we received of them, we intend to place in a frame together, forming, as they will to our juveniles, a group of great interest, especially so as they are somewhat ignorant of matters naval.

We have had under discussion those monsters that plough the deep, it seems fitting that we should here refer to those that whirl us across country. To two great firms in the north of England we are indebted for the magnificent illustrations they forwarded in reply to our letter of application.

Both photos are splendidly mounted, and are not defaced in any way by advertising matter. This, alone, is an important point for consideration, but there are other features in a photograph that should lead one to place a higher premium upon it than the ordinary picture. In the former we have beauty of regularity and detail; in the latter these are often wanting. It is of the highest importance, too, that the teacher should secure illustrations of a refined and regular character to set before his pupils, because the more perfect in this respect the illustration is, so much the more will the child be infused with a reciprocal idea to produce a regular and well-finished drawing when called upon to do so. It behooves all, therefore, when looking about for pictures, to procure the *best*. We feel compelled to make this comment because many of the pictures placed in the market for educational purposes at the present day are not worth wall room.

While on the subject of engines, let us glance at a fine parcel lately received illustrating fire engines and appliances. A huge show card and three mounted photos is the sum total of the contents of the parcel, and it is of the card, rather than the other part of the useful apparatus, we are about to speak. In size it

measures 30" x 22", and every square inch of this surface is highly illustrated with matter of high educational worth. In the center we have a large warehouse on the Thames enveloped in flames. From the river and the street, firemen with their engines and appliances are busily engaged battling with the flames. So splendidly is this shown on the card that it cannot fail to give children a good idea of what a fire really looks like while raging. Then, too, we get other cuts tracing the developments of fire engines and apparatus from 1667 to the present day. The photos comprise: (1) A double vertical steam fire engine. (2) A vertical steam fire engine. (3) A manual fire engine. All this array we obtained for the nominal sum of twopence; to readers we say, go and do likewise. There are two big fire-engine firms in the Metropolis, and both are favorably disposed towards helping teachers in this direction.

Another card of a useful character is that supplied by a firm of diving apparatus manufacturers. Here, again, we have pictures of diving operations, such as sponge and pearl fishing, pier building, raising a sunken ship, cleaning the bottom of a ship, diving dress, and air-pumps used by divers. A companion card to this shows mining operations. Though not obtainable from the same firm, it is easily secured and well suited to illustrate a lesson on a coal mine, a stone quarry, or railway making.

With this brief survey of what we ourselves have lately received, we stop, expressing at the same time the hope that others may be induced to try and likewise be as successful as we have been.

Beautifying the School Walls:

A POWERFUL INCENTIVE TO ATTENDANCE.

The encouragement of good attendance has been, and seems likely to remain, the most exacting part of a teacher's toil, especially in unfavorably situated schools. Among the subsidiary means offering aid to the teacher, school decorations, school libraries and museums have been found particularly successful. A London teacher, Mr. J. Isherwood, attributes his success in the promotion of regularity of attendance mainly to the use made of these means. In a series of articles contributed to the *Teachers' Aid* he places the adornment of school-rooms first in the list of educational incentives. He writes:

"On first taking charge of my school, I was considerably exercised how to make it more attractive in appearance, which was gloomy and forbidding in the extreme. It was in a poor neighborhood, in a typical London street, abutting on a busy thoroughfare, and might easily have been mistaken for a factory or a prison. Its outside appearance I could not hope to alter; but it struck me that if I could make the interior look a little more pleasant, I might pull up the attendance, which was wretched. I got together a quantity of pictures, mainly *artistic* advertisement and show cards solicited from railway and shipping agents. With regard to these pictures, so easily obtained from advertising firms, a word of caution may not be out of place. Don't let the school wall resemble an advertising station. There are pictures and pictures, and considerable discrimination will be necessary to retain only those having a refining and educative tendency.

"In addition to pictures on the walls, I obtained a number of 'cristographs' of classical designs and gummed them on the lower part of the windows which overlooked the street; and being transparent, they gave an exceedingly pleasant and *warm* appearance to the room, particularly when the sun was shining; while in the evening, when the gas was lit, the effect was seen from outside and was extremely attractive.

"On the arrival of fresh pictures, a promise overnight to allow early comers the following morning to walk round the room, in order to scan and criticise the new arrivals was productive of much enthusiasm.

"I have found that attraction from within the school is better than compulsion from without in the improvement of attention."

Cost, Wall Space, and Variety.

By RICHARD ROY.

While there are many things to be said in favor of the decoration of school-rooms, I have occasionally found three objections raised against it—cost, want of wall space, and, most important of all, the objection that "what is always seen is never seen," and that pictures have no lasting interest.

Frames must be had, for even the most careful dusting will injure a picture, and frames cost money. Again, after the frames are compassed, and wall space is found, many teachers complain that while children notice a picture very carefully for a few days, after a while they never look at it.

We have Keats for an authority that "a thing of beauty is a joy forever," and it would seem that a really good picture should "grow" on the pupils instead of being ignored. But if the children cease to study a picture it is time that it was changed and a fresh one substituted.

To do this it is not necessary to go to great expense for frames. A large picture frame with glass can be fitted with a thin board back, which can be fastened by small buttons or by a slat which slips around, after the manner of a child's drawing slate. In fact, the idea is exactly that of a drawing slate, and was borrowed from it. A mat is fitted in this frame, or rather two mats should belong to it—one to hold a large picture and another, with two cut out pieces, so that two pictures may be shown at the same time. The frame should be fitted with two sets of "screw-eyes," so that the picture can be hung either the long or the narrow way.

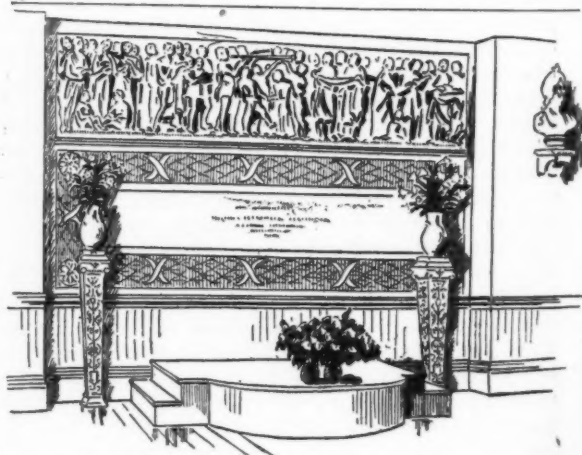
This frame can be used to much advantage as an aid to history and geography, if the teacher can secure such views as Stoddard's "Portfolio of Photographs." When special days are observed the portrait of the author or statesman can be placed in the frame, as needed.

This arrangement will be found desirable for the exhibition of charts and other documents. For instance, the Declaration of Independence, phonetic and physiology charts, etc. The teacher who tries one will find that she needs several of these frames.

Athens, N. Y.

A Beautiful School-Room.

The Horace Mann school at Boston has a most beautifully decorated assembly hall which was opened for the first time on the birthday of the great educational reformer whose name it bears. This tastefully decorated room is a revelation of beauty and harmony. The plan of decoration is the work of Mr. Ross Turner, who has been for a number of years prominently identified with the movement of school-room adornment.



The walls of the room are tinted a light, dull terra cotta, which does not reflect the light, while it absorbs it. The ceiling is cream white, harmonizing with the plaster casts.

On the southern wall is an old gold panel, with a border of olive green. Above the panel is a frieze, composed of a plaster

cast of the "Singing Boys and Girls" of Lucca della Robbia, taken from the bronze design on the organ screen in the Duomo at Florence. The original was in four pieces, but Mr. Turner has successfully combined the copies for this position.

On both sides of a table are plaster pedestals of early Italian design, holding four vases. The heroic head of the Apollo Belvidere is on the wall at the right of the platform, and on the left is the Athene of the Parthenon. On the west wall are plaster casts of Washington and Lincoln. Nor does the stern, grand face of Lincoln suffer from comparison with Greek or Roman types.

The eastern wall is decorated with a copy of the frieze from the western pediment of the Parthenon, representing armed warriors on horseback.

All of the decorations are the gift of Mr. H. W. Putnam, who has shown his affection for the school in a substantial way.

It is particularly fitting that a school for deaf children should have such an art collection, for since they are cut off from beautiful sounds, nearly all idea of beauty must come to them through the eyes.

Art Work of Public School Children.

THE JOURNAL has frequently had occasion to speak of new departures in the educational growth of the public schools of Springfield, Mass. These schools have made steady progress under the leadership of Supt. Balliet, and at present are among the very best in this country. As THE JOURNAL is giving in this number particular prominence to the subject of art instruction a brief description of what is done in this branch at Springfield will be of special interest to many readers. The material is furnished by accounts of the recent educational exhibit held there, a most attractive feature of which was the art work of the school children.

The striking significance of this exhibit is found in the suggestions it afforded as to the trend of modern public school methods of teaching art. There has been a wonderful progress in this field. The old flat-copy drawing seems to be doomed and the idea is spreading that drawing must be made a thing of interest to the children and an aid to accurate observation and appreciation of the beautiful.

The Springfield schools are fortunate in having Miss Fraser as a supervisor of drawing. She is a wide awake teacher who is constantly aiming at greater perfection in the development of methods.

From the very first—beginning with the first primary class—the children draw from the object. Thus, for instance, the teacher gives the child a daisy or a buttercup and the flower is sketched with a pencil. For work in water-color each child has a little cup of water, a brush, and a tiny flat pan holding the three colors, red, blue, and yellow, from which the six primary colors are made. As a preparation for this work the children are taught the different tones of color, and their names. There are color days—red days, blue days,



Border from Syringa Blossom.
6th Grade Pupil, 12 years.

twelve, while the clover design was made by a ninth grade pupil.

Much of the work of the older pupils is done by drawing immediately with the pen or brush in color. In the higher grade the nature work done is quite remarkable. Historic ornament is studied and developed with the aid of stories of old-world people, and the clever boys and girls have a surprising amount of knowledge of Egyptian and Grecian architecture. The different grades show examples of ornament—the fourth has the Egyptian or lotus motive; the fifth, Greek or lily motive; the sixth and seventh, Byzantine; the eighth, Saracenic; and ninth, the Gothic. Throughout the year Miss Fraser gives a talk on the history and beauty of the various ornaments. The pupils keep notes of these talks, illustrated by blue prints of the subjects studied. Each school has a set of photographs of the six styles of ornament, and in this way the pupils are encouraged to look about them for different kinds of ornament.



Clover, Border Design.
9th Grade.

It is intended to reach by the 26th ANNUAL a wide circle. It will reach many who are not subscribers; it is believed a good many of these will want to read it regularly. Thousands have become successful teachers from reading THE JOURNAL; that is really its aim. The editors confidently urge any one who desires to advance to higher stages of educational work to subscribe; those who do not want to achieve something higher and better will not want it.

For the best of reasons the publishers make an unusual effort to focus in the ANNUAL NUMBER the various interests of the educational world—a world that is growing larger each year. Careful attention is invited to the various interests represented; it will well repay every reader to make a study of the advertisements; they have a definite relation to the work he is doing. It may be stated as a fact the most intelligent readers of a paper always examine the advertisements; there the real currents of the world are felt.



Pen and Ink Sketch
1st Grade Pupil.
6 years.



Buttercup from Nature.
1st Grade Pupil.—7 years.



Lupine, Water Color.
3d Grade Pupil—10 years.

Beauty in Buildings.

School Architecture.

By J. A. SCHWEINFURTH.



As civilization advances, and as communities grow in means and consequent liberality, so should they turn their hearts toward the beautiful. When a people are young, struggling to found themselves in a new land, luxury or magnificence are not to be looked for. Still, among our earliest settlers there were beautiful things—simple but beautiful houses, and meeting houses and schools,—really good because honestly done, and built by taking the utmost advantages of their meager resources. What is more characteristic and suitable to the Puritanical religious worship than the homely old meeting houses? And who has not been impressed with the simple, quiet dignity of the typical old school-house? When the school-house consisted of the one room of one story it was not mangled and distorted into shapes so dear to our times. It had a plain, severe monumental outline. There was restraint even though it was enforced. Now, with larger means, there is less restraint, less affection.



FIG. 1. ENGLISH HIGH SCHOOL, CAMBRIDGE, MASS.

When a school-house is to be erected, a good architect should be selected. Be sure that he is an architect by birth and by training, who has enthusiasm for and belief in his profession, and who can with his skill transmute base, common bricks into pure and good architecture.

Among the competent, taste does not vary so widely as most people suppose. Take for instance the beautiful Cambridge English high school (Fig. 1) at Cambridge, Mass. There will be heard little, if any, difference of opinion among people whose opinions of value, concerning the charming building. It is difficult to imagine a school more dignified, simple, and yet showing to the world that here is real architecture, simply obtained, without the hideous gymnastic efforts so apparent on most all architecture of the day. Its exterior shows what the interior is—the various rooms and the large assembly hall in the upper story and in the rear; its plan awaits the additional rooms which it shall require for future growth. This is a typical school building of the better class, and should be kept for reference and comparison by those who have to decide upon such matters at the request of their fellow citizens or townsmen. What makes it beautiful? Its form, fine proportion of masses, its fenestration so skilfully grouped, its splendidly proportioned wall surfaces and roofs, its color, the careful restraint in all its detail. It is founded on simple, classic models, on a standard type, devoid of all passing idiosyncrasies or fads. Hence it will not go out of fashion, but be as interesting fifty years from now. The heavy, Romanesque arches, the coarse, vulgar brown-stone carving so dear to the heart of the public to-day, will, if they grow, as they certainly shall, disgust them in a few years.

A school, like any other public building, should be based on standard style, handled with restraint and according to the book, devoid of flashy, original ideas, and queer, quaint, or "pretty" conceits which only disgust us when we have grown beyond them. To make a building beautiful, as to make any beautiful work of art, the effort and study should not be conspicuous. The people's money need not be squandered in great arches with huge voussoirs which sustain no great load over them, or in deep window reveals and thicker walls than stability requires, or higher roofs than necessary to shed the water properly, nor elaborate copper castings, domes, or cupolas. A school is not a chateau, a hotel de ville, nor a fortress, nor a doll house. Why should we have tourelles and machicolated towers when we do not have to defend ourselves from our enemies? It is seldom now-a-days that a school house has a bell, therefore why have an elaborate bell tower?

To design a school-house properly, the existing conditions should be taken frankly, and no artificial conditions created to add a so-called "interest" to the design. The material of the locality should be used. Terra cotta has now come to be a cheap and beautiful substitute for cut stone work in all parts of the country. Brick, even the commonest kind, can be made beautiful if laid in proper manner to obtain the effect. A dull red brick can be turned to a creamy mass by means of the skilful use of white mortar joints used with care. This combines well with light terra cotta, or with common light creamy bricks used for quoins, perhaps. There are thousands of patterns of bricks now in the market, both as to shape, color, and price. Belt courses, sills, etc., can be made of terra cotta, or of bricks. But all moldings, etc., not necessary for structural reasons

should be sparingly used, as plain brick wall is most valuable where so much window space is used to light the interior properly. The cornice can be of stone, terra cotta, or galvanized iron, or the lower part next the bricks can be of terra cotta and the projecting cornice of metal, copper, or galvanized iron. In case all stone or all terra cotta is used there is the great saving of constant painting and repair to be offset against its first cost.

Shall the roof be of slate, of copper, or of tin? The tin roof is cheaper at first cost, but it requires constant painting. In appearance it can be made very fine by the vertical rib joints and painting not a deep red, but a light, bluish green, the color of corroded copper. School committees in some localities in the middle states say that a tin roof is the only durable roof, a fact which speaks volumes for the quality of the workmanship and material of the slate roof in their community. Considering its cost, there is nothing known equal to a slate roof, for all purposes, *when properly put on*. But it must be properly put on. The metal work of the gutters should run far enough up under the slates. The valleys should be open, and the metal should run under the slates at least 8" to 10" and no nails driven into this metal under any circumstances. The hips should be flashed with zinc. A hip roll is not necessary for tightness; it gives a hard, severe sky-line to the roof. Whenever the slates come against the metal work they should be well laid and bedded in elastic oil cement. Care should be taken that the slates have a proper lap and are of fair edge and thickness. Care should be taken that zinc and lead and zinc and copper, etc., do not come in contact on a roof, etc., or galvanic action will result and corrosion ensue rapidly.



FIG. II.A.—SEYMOUR STREET SCHOOL, AUBURN, N. Y.

With care and study a flat on a roof can often be avoided. A flat roof at the base of a pitched roof is always bad, as it detains the snow sliding down from the pitch and it stays and melts. A common form of a school consists of the main part hipped back to form a tent-shaped roof; but the space in front being smaller will not come in the main tent; so the front part is covered with a flat roof, and a balustrade added. This is not only a confession of weakness and incompetency in design, but it makes, as before stated, a resting place for snow from the sloping roof. No part of the great mass should be slighted by a flat, low roof. It requires a rare skill to deal properly with large masses of space to be covered with roof. It cannot be done off-hand, nor by a weakling. It is the one chief opportunity in design in school-house work, and it often makes or unmakes a satisfactory and beautiful building.

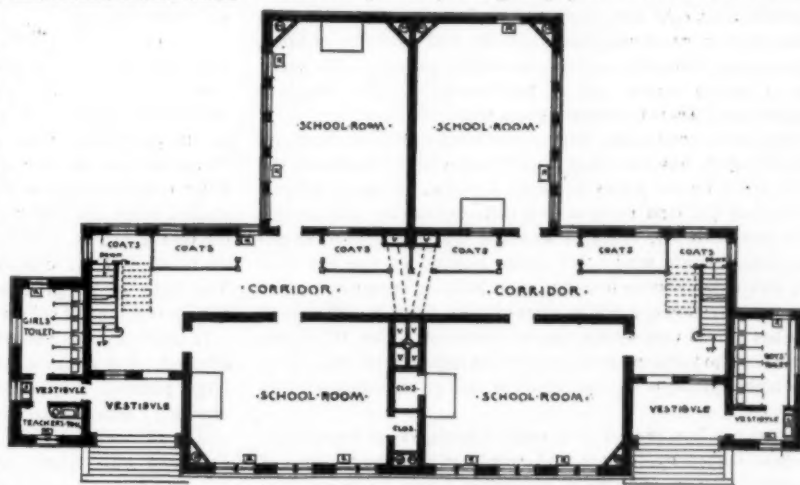
The chimneys should be plain and unobtrusive, depending upon their large and fine proportions for their effect. About their tops, some simple brick work, such as dentils and corbel work, such as that found about Siena, Italy, can be used. But it should be flat and not obtrusive, the fault of most of the ornamental brick work used in this country being its too great projection and its too large scale. The terra cotta and brick work of Tuscany offers many examples of just the kind of work suitable for school work, where economy is always borne in mind. Much can be done by the grouping of windows, both horizontally and vertically, by means of flat pilasters and arches over them, trying always to obtain the arrangement of base, wall, and frieze and cornice toward which arrangement all classic architecture tends. Of course a school-house can be designed in other styles than that based on classic precedent, but it will be found that more elegant effects can be obtained from a classical style, for a smaller outlay of money, than in any other school of design.

The school-house, being a public building, should, first of all, have a monumental character, as opposed to the labored picturesque so much affected by our times. The taste of the times has much influence on the architecture. A reformer in this is in danger the same as a reformer in any branch of politics, art, religion, or morals. A really good work of architecture nowadays has to elbow its way into the hearts and minds of the great public and only succeeds in getting its just meed of appreciation after a period of "educating up to" it has been undergone. Take, for

instance, the new Boston Public Library, the most monumental of our modern public buildings in the country.—it is either "too plain," "too barny," "too squatty," "I don't like it," "It isn't my taste," voices the sentiment for a few years. But truth prevails—in time. The plan of a school is of course of the first importance, and yet the massing of the facades and the grouping of windows should always be kept in mind in making the plan.

Of course, the important thing to be kept in mind is that there should always be plenty of light,—from the left-hand side of the pupils and from the south, or south and east exposures, never facing them. The corridors should be well lighted and with windows arranged so that currents of air can sweep from end to end of building if desired on occasions, and provision be made in some lower grades of schools for a teachers' room which shall control the whole length of this main corridor, to prevent unseemly scuffling; the doors of entrance opening to school-room and to coat room, side by side, that a teacher standing between them, in the corridor can see into the school-room and coat room. This will help keep order in both places at critical times.

A good general plan for schools, which of course must vary in its details, and to suit various exigencies, is to have the school-rooms arranged on one side of a well-lighted corridor, the school-rooms on one side lighted from the south or south and east, in order to secure a sunny exposure, on these long dimensions, so that the light strikes the pupils' desks from the left. A window at the back is useful to give a circulation of air, but there should never be any directly facing the pupil. At or near either end of



FIRST-FLOOR PLAN.

FIG. II.B.—PLAN OF SEYMOUR STREET SCHOOL.



FIG. IV.

the corridor should be the stairways, usually of wrought iron with threads covered with rubber. The coat rooms can be ranged horizontally along the corridors, with wire netting screens, allowing a circulation of air among the coats and hats in these practically wire cages, while at the same time the important light is not obstructed.

In the higher grade of schools it is thought more desirable to have the coat rooms enclosed by walls at ends of the class-rooms with doors at the side and end, and a window in the outer wall. The toilet rooms in the lower grade of schools should never be in the basement, but rather in a small, semi-detached tower-like ell connected to the main building by a narrow passage which has windows at both sides to allow a current of air to sweep through at all times, so that there is, practically, no direct connection between the building and these toilet rooms, after the manner of modern hospital toilet room arrangements.

The plumbing should be of the simplest and best description, and economy here consists decidedly in getting the best. And every one about is not competent to say what is the best. The cheapest school should have as good plumbing as the best school. The floor of all toilet rooms should be tiled, either with marble tiles or, with the cheaper unglazed 6" or 9" square red English tiles. These are not expensive, costing but about twenty-five cents per square foot. A red or black slate base further adds to the cleanliness possible. If not tiling then certainly the best known of hardwood floors, or, perhaps better than either of the above, the new well-known "granolithic" flooring, a composition of cement and small bits of marble forming a sort of "hit" and "miss" marble mosaic. All fixtures should have enough slate or marble above them to insure cleanliness, and the wall should be of brick, either glazed, face brick, or common bricks painted. The question of having simple bathing facilities in large city schools in crowded localities is now being given much attention.

One school project now being considered in Boston, Mass. (in the north end), has a series of shower baths in the basement, the use of which by the pupils is purely optional. In many schools throughout the land many a long suffering teacher will hail this innovation with joy. Plan II. shows a low cost eight-room primary school-house, with toilet rooms isolated on the first floor with no communication from the main building except by way of the outside vestibule, which in winter time is filled in with sashes. This has proved very satisfactory in operation. Plan III. shows another method of semi-isolation of toilet rooms on the main floor, for a higher grade of school, which is also giving much satisfaction.

Experience has proved that small schools, say of four rooms, are best heated by furnace and ventilated by a modification of the gravity system, and schools somewhat larger, by several furnaces. But schools of moderate and large size are heated preferably by indirect steam, the air being forced in the basement through a heated coil stack by means of a fan, from whence it is

distributed by pipes to ducts to the various rooms. The exhaust is taken out near the flue and carried up to a ventilator or ventilators in the roof, which have a heated coil in them to induce and aid the circulation. This inducement, together with the constant inflow of air into the room from the fanned supply, makes it easy to keep each pupil supplied with from thirty cubic feet of fresh warmed air upward per minute, according to the amount of coal used and energy applied to the fan.

This secures a system of ventilation and warming effective on a damp and foggy day as well as under more favorable circumstances. What is desired in a school is the system which will always be effective without regard to weather, and which can be controlled by means of valves by the teachers, to regulate the temperature without opening windows, which permit drafts to blow upon the children's unprotected heads. At night when the school is not occupied the outlet through the main ventilator through the roof can be closed and the already warmed air can be made to do duty by circulation above the building with but little additional heat from the boiler, until it is time to turn on fresh air in the morning and start the boiler to renewed life. Care should be taken that the flues are large enough, smoothly plastered, and all bends rounded gradually. There are, of course, many modifications of this system. Many engineers claim satisfactory results without the use of a fan. But it will be found to be of great assistance in some days in keeping the amount of air supply up to the standard required by the authorities, as it is in the state of Massachusetts and some other states. As in plumbing so is it with heating and ventilation, the best and simplest is the cheapest in the long run.

The interior of a school should be more or less simple and plain as a hospital. Everything should be designed with an idea of cleanliness and avoiding dust, etc. It will be an ideal state when some of them can be washed out with a hose. While simple, they should be made attractive, so that they be not dreary, by the addition of color and large plaster casts and solar prints. If the construction is of "slow burning" form the ceiling can be stained some rich dull tint, and a small amount spent in touching up the beams and spaces between in quiet, rich colors after the manner of the cloisters of old Hispano-Mooresque cloisters. The walls of rough cast plaster painted in oil of a quiet, light, rich, restful tone of color to show off pictures or casts.

In more important schools more elaborate schemes ought to be adopted. For instance, what would be more appropriate than a large pictorial map decoratively treated, or a series of panels showing a series of landscape characteristic of each of the zones?

The railroad station in Milan has its waiting-room beautifully decorated with figures and landscapes typifying her important cities, and three panels representing Florence and Rome, which one sees at the threshold of Italy, linger long in the memory. Plaster casts of all of the best works of art are cheap. The Parthenon frieze decorates one of the rooms of a school in Brookline, Mass. The

casts of work of the della Robbia school, as well as countless subjects from the Greek or from the Italian, are suitable and inexpensive. Large solar prints 6' x 3' and upwards can easily be obtained. The subject of school decoration is worthy of an article by itself. The idea is not a new one. Twenty or twenty-five years ago the writer remembers that in a school in the interior of New York state a certain literary society gave an entertainment, the proceeds of which were devoted to beautifying the school-room. There were bought from this fund busts of Homer and Socrates and five large engravings, one, the studio of Michael Angelo with his huge David in the foreground, and the atelier of Raphael as he is painting a Madonna, with an admiring crowd of cardinals, princes, etc., around him, linger pleasantly in the memory.

The effect of such works of art (or of better art) upon the youthful imagination of at least one pupil was highly elevating. The constant sight of photographs of great works of art of all ages removes many minds from their sordid every-day surroundings, giving them a glimpse of the ideal. Many high schools throughout the country, now have their regular art rooms supplied with casts and photographs. The public will lose nothing by providing food for the eye and heart of its children in schools, as well as for their intellect. The children of the well-to-do perhaps may have some of this opportunity in their own homes. The children of the poor, among whom there may be hidden poets and artists, should have an opportunity at public expense, for the state will reap the benefit in the end in a thousand ways.

In conclusion, if we would have good school architecture, it can only be obtained by pure design, by a thoughtful handling of standard materials, and not by lugging in patent roof tiles, outer ventilator tops, the use of "speckled" bricks, and other make-shifts of poor design. A school should look what it is, a school. A fine building should be like a well-dressed gentleman, quiet, refined, but never obtrusive. To do this it requires more or less of the feeling in the designer. A school is not a chateau, a state capitol, a town hall. Constant consideration for the taxpayers' pocket should temper all flights of so called "genius"! Each building should not show all that the designer knows. Let him keep some ideas for the next building.

Fig. IV. shows a recent school erected by the city of Boston, at Jamaica Plain, Mass.

An important consideration should not be overlooked. It is

useless to expect really good building unless a builder of fair reputation is allowed a fair price for his work. Building operations have a standard value. Every builder looks for a fair profit and is entitled to it. A good builder takes as much pride in his work as does a good architect and is entitled to as much consideration. The intelligent public will never begrudge a fair price to its faithful servants.

Boston, Mass.

Mr. Julius A. Schweinfurth who contributes the article on "School Architecture" belongs to an artistic family. Two of his brothers are leading architects in Cleveland and San Francisco, and a sister is a well-known designer.

Mr. Schweinfurth was for many years the leading draughtsman of the architectural firm of Peabody & Stearns, of Boston. His taste and skill were shown at the Columbian Exposition in Chicago; Machinery Hall and the Massachusetts State building being mainly the products of his brain. His pen and ink sketches have won him a place among artists.

Mr. Schweinfurth has given much attention to school architecture, and the success of his work in this direction is testified to by the school-houses erected by him. The present number contains some of his drawings, others have appeared from time to time in previous numbers.

Notes.

THE JOURNAL recently contained a valuable "Study of Religious Ideas of Negro Children," by Supt. Stewart, of Marietta, Ga. Owing to some oversight the explanatory introductory paragraph was left out, and there have been some inquiries as to how Supt. Stewart managed to collect the material presented in his article. The omitted paragraph is here given:

"Three years ago Marietta, Ga., established by popular vote a system of free schools for all children, white and colored, between the ages of six and eighteen. The board of education elected a general superintendent of schools, a corps of teachers, white and colored. The superintendent visited the schools regularly, and held two normal classes each week, one for each race. The course of study required a five minutes' talk daily upon some topic pertaining to morals or manners. In order to properly direct these talks the superintendent had a number of questions answered in writing by the pupils. The papers handed him have been of great value in directing instruction."

The article referred to will be found on page 639 of THE JOURNAL for May 30.

The present number completes the fifty-second volume of THE JOURNAL. Those who desire to bind the volume will find title page and list of contents in next week's issue. We would appreciate it very much if readers would send us names of friends among superintendents, school board members, students of pedagogy and live educators and school officers generally who are not now subscribers. A copy of the paper containing the index to volume LII., will be sent free to these people to acquaint them with the scope of the field covered in the past semester and to give them a taste of what is weekly offered to those who make THE JOURNAL their regular visitor.

At the meeting of the press clubs of America at Buffalo, N. Y., on June 24, Prof. J. I. Charlouis, the business manager of THE SCHOOL JOURNAL, was elected first vice-president. Prof. Charlouis is widely known in the business world. He is an active and influential member of the League and Press clubs of New York City.

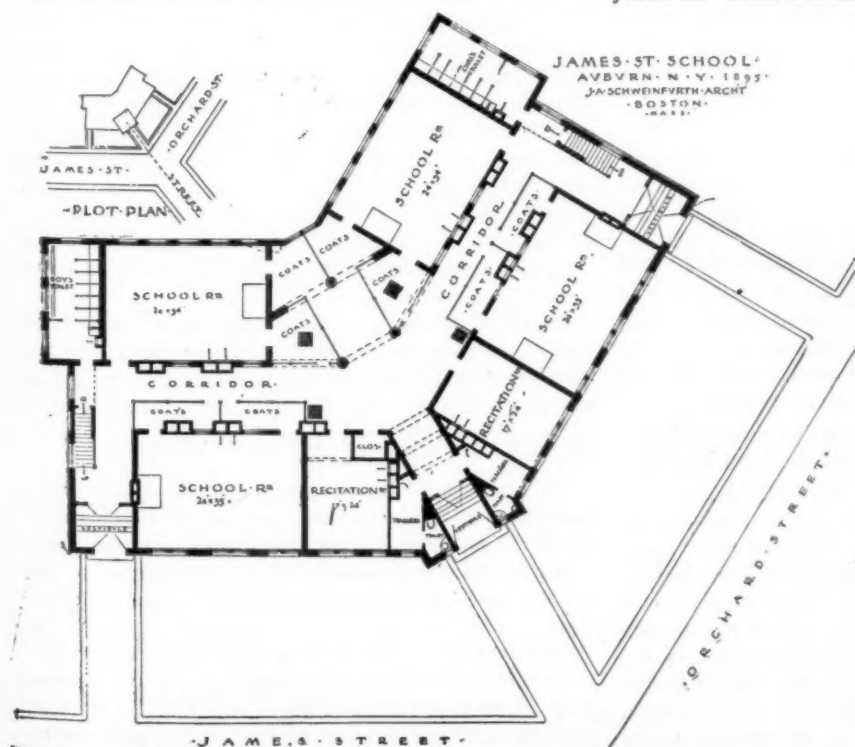


FIG. III.—FLOOR PLAN JAMES STREET SCHOOL AUBURN, N. Y.

Editorial Notes.

This issue of THE JOURNAL marks a continuance in educational journalism of *twenty-six years*. And these have been eventful years! In the year 1874 THE JOURNAL came under the direction of its present editor; in the first issue he dedicated it "to a reform in educational methods;" and every issue since that time has had for its burden to show that teaching might be performed more naturally, nobly, and productively. Nor can it be complained that rich results have not been achieved. No matter what department is considered, education takes a first rank as a commanding subject of thought and discussion.

In 1870 corporal punishment was inflicted in the public schools of this city; formal grammar was memorized even in the primary departments; the kindergarten was an unknown term in the system; manual training was considered wholly irrelevant; the term pedagogy had not only not been born, but reading of books concerning education as it was then portrayed was an employment few engaged in. But what a change has taken place! A breeze is felt to be blowing that is certainly heaven sent. The main thought this summer in the minds of the board of education, in the board of superintendents, and in the principals and many of the teachers, is for true educational advancement.

So much for this city, the fountain head of intellectual and commercial enterprise, for the entire country, which bids fair to become also the center of educational activity. And the whole country has passed out of the stony desert of formalism in which it spent full forty years. This advancement is gratifying to every one who feels an interest in the welfare of the human race; to this great movement THE JOURNAL has ceaselessly contributed for twenty-two years with unabated devotion. Its motive has been to achieve a day of better things and not the few dollars paid in by the few earnest souls who believed with it and attempted in their school-rooms to realize the nobler education portrayed.

We are now in the midst of a great educational movement—something like the camp of the Israelites as they made for the Jordan. Let it not be supposed that education is to be like engineering, for instance—that certain principles having been discovered all that remains will be a mechanical application of them. The great achievement made is an increased interest in the child; if a study of him only results in finding how to get the multiplication table more quickly into him then will education be a curse rather than a blessing.

There are thousands in the school-rooms asking in what way they and their pupils will be benefited by a study of pedagogy—they are in honest doubt.

It will be the effort of THE JOURNAL to aid the thoughtful teacher to make real advancement. There are serious questions that demand discussion; in fact, the condition is more serious in some aspects now than it was twenty-five years ago. Then no one was asking what he should do to be educationally saved; now thousands are determined to rest supinely no longer. They will need more than ever to have the foundation principles of true educational living disclosed to them. The past is not to be erased as if it were an example on the blackboard; it is from the

past we are to derive lessons for future activity.

New problems are to be solved. The school-room is to be the theater of a new interest. The teacher is to take on a higher preparation. There is to be a close connection between ethics and knowledge; the school-room is destined to become ethical; the daily control of teacher and pupils is to promote the kingdom of heaven. There is to be a real moral elevation; children made fit to get that high enjoyment out of life the Creator intended. All of these statements show that the summer of 1896 finds the teacher pondering some very difficult problems; to aid the solution of these THE JOURNAL will be found indispensable. It has earnestly hoped for the day to come when the teacher would look beyond the routine of table reciting and consider what the old catechism terms "the chief end of man." That day is here.

A profound dissatisfaction is felt in the outcome of the schools; so much has been expected and so little realized. THE JOURNAL has predicted this, over and over, and is not surprised at its existence. The questions that are now pressed upon the teacher is, Do you understand education largely? Are your processes those proposed by the deepest study? These THE JOURNAL will continue to make central themes; it will neglect no opportunity to carry the teacher to higher stages of thought and skill. It will consider its readers to be in earnest, and that they have not undertaken their work without determining to prosecute it, comprehending their serious responsibility.

Supt. Gilbert, in an *impromptu* address at the presentation of diplomas to the graduates of the teachers' training school at St. Paul, Minn., said: "It is a sublime spectacle to see good women devoting themselves to sweeten and elevate the lives of little children. Our teachers are doing this now, for they are being guided by the law of love. When I was a child I'm sure I hated my teachers. They probably hated me. I was about as bad as I could be, and they did all they could to make me unhappy. Yet they were sincere. For they believed that child is naturally wicked and must be forced artificially into good behavior by fear and punishment. You, however, go forth to cultivate the good that is in every child, to make him love you as you try to love him. You are missionaries whose aim is to elevate and guide aright the noblest object of creation—a little child."

A beautiful thought! Love is the law of the universe and of teaching also. The *Pioneer Press* with a fine appreciation of the inspiring thought heads its report of the graduation exercises of the training school "*Trained to Win Hearts.*"

To make the ANNUAL NUMBER a sort of high water mark each year in education, requires the co-operation of all the members of the educational administration. The publishers who stand in the closest relation to the schools are unquestionably alive to the demands of the time. The managers of educational bureaus; the manufacturers of pens, pencils, and school apparatus; of school-room decorative materials; of typewriters, bicycles, and various household materials; all these have co-operated to give dignity and importance to this number, and to them sincere acknowledgments are made.

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At last signs of common sense and uniformity begin to appear in college degrees. Cornell instead of granting A. B., Ph. B., and B. S., etc., etc., will grant one degree for four years' study—that of A. B. Students then may complete a four-years course in which there is no Greek or Latin, or in which there is only Greek and Latin, and get an A. B. Many institutions have almost entirely effaced the old A. B. curriculum; some institutions supposed to be conservative have dropped Greek, or reduced both Greek and Latin by one-half, or dropped philosophy, or curtailed Greek and mathematics, or in one way or another changed the old curriculum, substituting all kinds and amounts of subjects; so that A. B., in America now stands for no definite thing, except a four-year's college course.

In Cornell the candidate for admission to the A. B. course need not offer either Greek or Latin. He must, in addition to the preliminary subjects, offer either—(a) Greek and Latin, or (b) Latin and advanced French or German, or (c) advanced French, advanced German, and one year of advanced mathematics, including solid geometry, higher algebra, and plane and spherical trigonometry. Upon entrance he must prove himself well grounded in a systematic high school course, having certain staple subjects, and covering part of the ground of the old-fashioned college course; when admitted, he may take what he chooses, provided only he completes satisfactorily the amount prescribed for each term.

There is an expression of pain visible on the countenance of the highly esteemed *Midland Schools* over our statement that nine-tenths of the teaching is unscientific. In this state, there will be ten thousand persons who will have secured places to teach this summer—new hands; certainly they will not be scientific. Those who came in last year have hardly learned to teach scientifically. Many who have taught ten years are simply doing routine work. Besides there are no small number of would-be teachers who attempt to laugh down scientific teaching. Plainly, we have not arrived at the era of scientific teaching and shall not for some time yet.

The office of a teacher may be held in such honor of students that the man sets himself into their lives. They wait upon his voice and his utterance is the decree of an oracle. Knowledge is but a small part of that which he gives to them. His temper and character enters into their ears; his personal habits, the tones of his voice, his management of his affairs, his behavior in emergencies, his bearing towards his superiors and inferiors, his estimate of his work, his choice of his world, that is, himself will pass over into and become a part of those who are committed to his presence. It has become almost a truism, that the choice of a teacher is of more consequence than the choice of a study. What is Greek or philosophy, science or letters, compared to the daily contact with men like Walker and Felton, Agassiz and Wyman?—*Alexandre McKenzie.*

The undersize of the graduates of the New York City college seems to have caught the attention of Pres. Maclay of the board of education only at this commencement season; but it has been remarked upon for twenty-five years. Many of the graduates are Jews who, it is well known, attain good scholarship at an earlier age than the Anglo-Saxon. Again, there are in

every school boys who evince talent for learning at an early age and who are encouraged to prepare for the college. In the opinion of *THE JOURNAL* both of the classes named employ so much of their vitality to do brain work at an early age that they do not increase in stature. This does not tell the whole story, but it gives the gist of the matter. Take 10,000 boys and a majority of the smart boys will be undersized.

The Philadelphia teachers mean to be at Buffalo in force. William Dick, warrant clerk (board of education) has issued a stirring circular; he takes a party by the Lehigh Valley. Watson Cornell is not to be outdone and conducts a party over the Pennsylvania railroad. They claim they will each lead 500. These are two popular men. Who goes from New York with 500? Or from Brooklyn with 200? Or from Boston with 300?

New York City News.

The new law will cause many changes before it comes into full effect. The abolition of the trustee system will cause the disappearance of many notable men from an active field of labor in behalf of public education. The trustee feature has been an essential part of the school system. There was a time when the only officers known in connection with the schools were the trustees. In the early days the trustees lived in the near vicinity of the school; they watched over it with jealous care; the erection and care of the building; the selection and work of the teachers were carefully inspected by them. They were elected by ballot and were the public-spirited men of the ward. The money needed to carry on the school was hard to get and was bestowed grudgingly; everything had to be done cheaply; very much time had to be given by these men to the direction of the schools, and such men were found.

When Tweed's doings aroused the public a change was made in the mode of obtaining trustees; they were appointed by the board of education. This was a needed change, for it had come to pass that on many ward school boards one liquor seller at least had a place; and he often became chairman of the board; to consult with him the principal was obliged to visit his saloon and it is stated that this resulted in wrecking men of no small ability. There was no difficulty in finding good men for the office in some of the boards; in the down-town wards it was often a matter of difficulty.

The trustees were charged with the selection of all teachers below the principal and vice-principal and on this the entire welfare of the system turned. Once the selection of the trustees would have passed unchallenged; but a new era had arisen. When the salaries were small (Supt. Kiddle began on a low salary) there was no struggle for the teacher's place; but now millions are paid out in salaries and there is a fierce struggle to get places; the first year a salary of \$500 is paid a young woman who in any other work would hardly be able to get half as much, while the trustees were gradually becoming invested by law with great power as to distribution of money for educational purposes, a pedagogical era had arrived, and they were not prepared for it. There was a time when, if a boy came out a good speller and able to write fairly and was handy with the multiplication table the school machine was considered to be in good order. But that time has passed—far more is expected; men and women of special fitness only will satisfy the rightly critical public. The responsibility is now thrown on the board of education, a body of twenty-one men to be picked out by the mayor. Woe be to them if they don't "turn down" incompetents; hunt up the highly competent and employ them, no matter what it costs! It is a new era; look out for locomotion.

Board of Superintendents.

In *THE JOURNAL* of May 2 it was stated that the number of assistant superintendents would probably be increased to fifteen. On June 17 the committee on instruction recommended the

(CONTINUED ON PAGE 780.)

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1896-7.

It is not often that a speaker before a large and representative national body of educators has the courage to express appreciation of the work of an educational periodical and to point out its peculiar value. For this reason it gives us all the more pleasure to quote, from the splendid address of Supt. W. S. Sutton, of Houston, Texas, on "Courses of Pedagogical Study as Related to Professional Improvement in a Corps of City Teachers," before the Jacksonville meeting of the Department of Superintendence of the N. E. A., this high tribute paid to EDUCATIONAL FOUNDATIONS:

"In conducting an institute lesson many commendable plans may be adopted, but no plan should be pursued to the exclusion of all others. EDUCATIONAL FOUNDATIONS, which is, perhaps, the only American periodical devoted exclusively to the field of pedagogical courses of study, furnishes many useful suggestions concerning methods of prosecuting this work. An examination of its files discloses praiseworthy evolution. Through the efforts of its editor, Mr. Ossian H. Lang, along definite lines of development, it is to-day offering great service to students of education throughout the country."

It may be of interest to many that the eighth volume of EDUCATIONAL FOUNDATIONS, which begins with the September number, will devote its department of HISTORY OF EDUCATION to discussions of the labors and pedagogical ideas of great educators of the nineteenth century, among them Salzmann, Pestalozzi, Froebel, Herbart and the Herbartians, Beneke, Horace Mann, F. W. Parker, W. T. Harris, and G. Stanley Hall. Quick's "Educational Reformers," the best work in the English language on modern educational history, will be used for supplementary reading and a copy of this valuable work sent *free* to everyone who subscribes to the new volume before November next. The plan of the history course, as outlined for 1896-7 is, briefly told, the following:

The September number will begin with an article on Horace Mann written by Col. F. W. Parker. In October the educational work and ideas of Col. Parker will be discussed. Thus the study begins at home, with Americans who have had a powerful influence upon the shaping of the progress of our present education. The ideas of these two representative leaders will be traced to their sources and the student's interest thus drawn to the philanthropinists as represented by Salzmann and Campe—Basedow was very fully discussed in the course for 1895-6—, to Pestalozzi, Froebel, and Herbart and the Herbartians, Salzmann, Campe, and Pestalozzi will be taken up in November; Froebel, in December; Herbart, in January. Following up the later philosophical development of pedagogics, Beneke comes next. A comparison of the ideas of Herbart and Beneke is proposed for the succeeding number. In April or May, Rosenkranz and W. T. Harris will be discussed; in May or June, G. Stanley Hall and the movement of which he is the *genius*. If it is possible to complete the course, as here briefly outlined, in May, the June number will give a general review of the educational history of the present century.

The departments of PRINCIPLES OF EDUCATION, METHODOLOGY, CHILD STUDY, EDUCATIONAL CIVICS, and EXAMINATION QUESTIONS will be continued in the eighth volume and one new department added whose importance requires that special attention should be given it: a department of SCHOOL HYGIENE.

Under PRINCIPLES OF EDUCATION will be treated such weighty subjects as Possibilities of Education, Ethical and Psychological Foundations, Physical Bases of Mental Growth and Development, etc. It is also proposed to give a complete outline

of empirical psychology based on a very popular German introduction to philosophy by Dr. Th. Elsenhans.

The METHOD department will be in the main devoted to three subjects, *viz.*, the heuristic or "finding-out" method, the art of conducting the recitation ("formal steps"), and the method of correlation and concentration. There will also be brief discussions of such maxims of instruction, as "From the Known to the Unknown," "From Chaos to Cosmos," "Learn to do by doing," etc.

The CHILD STUDY department will be devoted particularly to methods and suggestions relating to the study of child-individualities. The previous discussions of this great subject in the last volume have attracted wide attention. The efforts of the editor to direct thought in this direction has been highly commended by educational authorities in this country and abroad.

Under EDUCATIONAL CIVICS will be treated matters pertaining to educational legislation, school organization, courses of continuation studies for teachers, plans of conducting teachers' meetings, etc.

Under EXAMINATION QUESTIONS will be given all the questions used in the New York State Uniform teachers' examinations—for state diplomas and first, second, and third grade and teachers' training classes certificates—*complete with answers*. This feature is a favorite one with many teachers in all parts of the country.

The new department of SCHOOL HYGIENE will bring authoritative discussions of subjects concerning the physical well-being of the child and the teacher. "Diet for School Children," "Overpressure," "School Ventilation," "Precautions in Contagious Diseases," "Disinfection of School-Rooms," etc., are among them.

With so rich and progressively organized a course on the program for the new year EDUCATIONAL FOUNDATIONS ought not to have any difficulty in doubling its subscription list. The era of pedagogic advancement of educators is upon us and the aids offered by this magazine cannot fail to attract students and win for it the praise of the leaders in the struggle for the professional uplifting of the teachers.

A State Normal College with Continuous Sessions.

The recent report of Dr. Irwin Shepard, president of the State Normal school at Winona, (Minn.), to the State Normal Board of Minnesota is a most valuable educational document. It reached us too late for an extensive discussion in this issue, but in THE JOURNAL next week its contents will be fully presented and its important recommendations editorially commented upon.

It may be briefly stated here that Dr. Shepard proposes for his normal school the adoption of a plan for continuous sessions after the Chicago university plan and consisting of four quarters of twelve weeks each, for each year. The great benefits of the plan were at once recognized by the state board and it was adopted. Steps will be taken to secure the necessary additional appropriation at the meeting of the legislature next winter.

Another important proposition made by Dr. Shepard is to discontinue the elementary (preparatory) classes in the Winona normal school and to confine attendance to high school graduates and those of equal academic preparation. There is no other normal school in the country—excepting the State Normal college at Albany, N. Y.,—which annually enrolls so many graduates of high schools and institutions of equal rank, as the school at Winona. This should induce the State Normal Board of Minnesota to endorse and authorize the proposed plan at an early date. Why should not Minnesota like New York have a great State Normal college? The step must be taken eventually anyway and the sooner the better.

Young Hellas Crowds the University.

There are 2,987 students at the University of Athens, and the number increases yearly. Of these 604 are foreigners, chiefly Greeks who are Turkish subjects. The number of professional men turned out is far in excess of the needs of the country.

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(CONTINUED FROM PAGE 776.)

appointment of fifteen candidates, among them Professor Clarence M. Melney, of the Teachers' college; Dr. A. P. Marble, of Worcester, Mass.; Supt. Blodgett, of Syracuse; Principal Seth Stewart, of Brooklyn; Dr. J. M. Elgas, principal of Grammar school No. 69; Prin. Boyer, of grammar school No. 87; and all the present assistant superintendents, with the exception of Dr. Henry Leipziger, who has been made special supervisor of the lecture courses for working men and women.

On Wednesday last, June 24, the election of the superintendents took place. The board of education was in executive session until 11 o'clock P. M. and it is reported that a bitter fight was waged over the appointment of some of the committee's candidates. Commissioners Hubbell, Prentiss, Peaslee, Mack, and Meriowitz objected to the election of Matthew J. Elgas and Edward H. Boyer, as these principals had been the most active opponents of the compromise school bill. The result was that Mr. Elgas was defeated and Mr. Boyer's application returned to the committee. The rest of the list were elected without change, at a salary of \$4,000 a year, with the exception of the substitution of Dr. Walter B. Gunnison, principal of a Brooklyn grammar school, for Supt. Blodgett who had withdrawn his application.

Those elected are:

For six years.—James Godwin, George S. Davis, and Henry W. Jameson.

For five years.—Addison B. Poland, Thomas A. O'Brien, and A. T. Schaffler.

For four years.—Edward D. Farrell, James Lee, and Walter B. Gunnison.

For three years.—Gustave Straubenmuller.

For two years.—Albert P. Marble and Clarence E. Melney.

For one year.—Seth T. Stewart.

The committee on instruction has recommended the following list of supervisors for appointment:

For supervisor of manual training (salary, \$2,500).—James P. Haney, a teacher in grammar school No. 77.

For supervisor of sewing (salary, \$1,500).—Mrs. Annie L. Jessup, sewing instructor of Normal college.

For supervisor of kindergartens (salary, \$2,500).—Mrs. Clara M. Williams, former member of the board of education.

For supervisors of physical training (salary, \$2,000 each).—Miss Jessie H. Bancroft, supervisor of physical training in the Brooklyn schools, and Miss M. Augusta Requa, teacher of physical training in Normal college.

On the whole these nominations give evidence of earnest endeavor on the part of the board of education to secure a strong board of superintendents. But it had been generally expected that Dr. Edgar Dubs Shimer and Dr. Taylor would also be elected. They are both strong men and fully deserving of the honor. Dr. Shimer has particularly distinguished himself as an instructor and inspirer of teachers and his lectures before local professional organizations have always been very popular. It was hoped that the board of education would show in practical way that such work is appreciated. Perhaps the nomination has been deferred. Three more superintendents may be added next fall and several special supervisors also.

We hear that Dr. Leonard, of Binghamton, was not a candidate. It would be a good move to invite him to come here and take charge of the organization of the high school work required by the new laws. He is one of the ablest high school men in the country and is thoroughly at home also in theoretical and applied pedagogy.

Are They Asleep?

A teacher of one of the leading schools of the city, who takes a deep interest in the professional enthusiasm among his fellow-workers asks us to publish the following letter:

No matter how opinions may differ as to the wisdom of many of the new educational theories of the present day, there can be no doubt of the great benefits to be derived from inspiring educational conventions. This belief has stimulated a praiseworthy rivalry between cities to secure the meetings of the various great teachers' associations.

It was expected that the New York city teachers would rally to have the next convention of the New York State Teachers' Association. A strong effort to attain that result would at least manifest the interest and enthusiasm of our teachers in educational matters. But this effort has not been made.

A committee was appointed to bring the teachers together and to urge upon them the necessity of attending the convention at Rochester in such large numbers that they would represent a majority of the voters present. They would then be likely to capture the next convention. But despite the earnest labors of the committee, the teachers responded but feebly.

The meeting which was called at the Grand Central Palace on Friday evening, June 19, was, in the expressive language of the folk-idiom, a "grand fizzle." The scarceness of the attendance only accentuated the magnitude of the hall which might have been filled if the teachers had been more enthusiastic in the cause which called them together.

A delegation of a thousand New York teachers is expected at Rochester and Buffalo. It will be a surprise if a hundred attend.

What is the trouble with the teachers of our city? Have they fallen into such a state of apathetic indifference to educational matters that nothing can arouse them into action? Have they come to the conclusion that they have reached the highest pitch of perfection and that nothing can improve their work? Are they allowing themselves to be lulled asleep by a sweet sense of their own supreme ability?

We must remember that our schools are just what the teachers make them and nothing more. Magnificent school buildings and many mechanical aids are dependent for their utility upon the ability of the teacher.

That which improves the teacher improves the school system. The teacher can be improved only by study, by observation and experience. Educational conventions offer many facilities for improvement. An indifference to such conventions is significant, more or less, of a lack of interest in pedagogical science and professional matters in general.

The great number of empty benches at the Grand Central Palace on Friday evening, evidenced a strong indifference on the part of our teachers to convention work.

We are now in the midst of a period when the potent waves of educational enthusiasm are beating upon the shores of popular prejudice and ignorance. The vibrations are heard in every village and hamlet, in every city and town. The teachers throughout the land are being aroused to a proper appreciation of their great work. They are marching with vigorous pace to the accomplishment of better, nobler results in the education of youth than ever before were dreamed of.

Are the teachers of the great metropolis to lead the new movement, or are we to straggle in the rear? Than the teachers of New York city, there should be no body of men and women, more earnest, more enthusiastic, or more able in the work of education.

JOSEPHUS.

New York City, June 20, 1896.

Enforcing the Law.

The compulsory education law is beginning to be enforced in this city. Three children and a father were at the Center street police court. The father was put under bonds to stand trial; the law says every person in parental relation shall cause their children between eight and sixteen years to attend school; the fine is \$5 for first offense: for second not over \$50 or three days in jail. The mother swore the girl was 23 years old! The judge reprimanded and said the law would be enforced.

KELLOGG'S BUREAU gets positions for teachers. Seven years ago the New York Educational Bureau commenced to recommend teachers. During these years the manager, Mr. H. S. Kellogg, with his assistants has filled positions in twenty-nine states and Canada. One teacher was sent to Africa. Mr. Kellogg believes in preparation and ability,—the experience will follow. A young teacher with no experience, writes June 23, 1896: "It is with pleasure I announce that I have accepted the position at a salary of \$750 per year."—Amy H. Dowe. This is a New York city position. This Bureau has testimonials in abundance. Mr. Kellogg will be at the N. E. A. headquarters in Buffalo to meet employers and teachers. If you are looking for teachers, or advancement for yourself, now or next year, you will do well to consult him. All communications private. When in New York city call or address the manager, H. S. KELLOGG, No. 61 East 9th St., New York.

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"The work is extremely well done throughout. I have no doubt that for general and practical purposes it is the best American dictionary now available."

Prof. W. C. Wilkinson, University of Chicago, says:

"It is a magnificent, a monumental success. My confident impression is that the editors have produced THE Standard Dictionary."

The Standard for Public Schools and Teachers.

Education, Boston, says:

"We take great pleasure in recommending this new dictionary to teachers, students, and others because of the common-sense plan on which it is based; because of the authoritative system of pronunciation it has adopted; because of the accurate and concise definitions; and because of the numerous and comprehensive tables and lists which are to be found sprinkled throughout its pages."

Northwest Journal of Education, Olympia, Wash., says:

"The Standard is indispensable to the teacher. In determining spelling, pronunciation, and the use of words, it does for the teacher what no other work can do."

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"If every school trustee and every man having a family of growing children could realize the value of this dictionary, he would not be long without it. It is worth more than fine clothes, jewelry, high living, or summer outings, and tends to improve and ennoble the character and make better citizens of every person who studies it."

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The *Standard*, London, England, said, May 2, 1895: "Comparisons may be odious, but when a work of reference is concerned they are inevitable. The Standard Dictionary, in its wealth of vocabulary, leaves even the Century far behind; and not only in comprehensiveness, but in exactitude of definition its merits are unquestionable."

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"After a comparison of many words, I am quite convinced that the Standard surpasses the Century Dictionary in careful and accurate definition of words, and in its illustrations as well as the number of words defined." [Later:] "I say more emphatically than ever before that it is by far the best dictionary in the English language."

The *California Christian Advocate*, San Francisco, said, April 3, 1895:

"To one who all his life long has been accustomed to turn with pleasure and confidence to Webster, it is hard to say it, but the simple truth is that the Standard leaves Webster far in the rear."

Judge Townsend, Yale University, Professor of Law, says:

"I have carefully compared the Standard with the Century and Webster's International Dictionaries and as a result have already purchased two copies of the Standard Dictionary, and take pleasure in giving an order for a third copy. The plan, the execution, and the scope of the work, make it indispensable."

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Remember, we do not deny that there are other great and noble works, that, before the Standard Dictionary was published, were accepted as the then highest authorities; but, as B. O. Flower, Editor of *THE ARENA*, Boston, justly said, in August, 1895:

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Education of Indians.

AN ACCOUNT OF THE HASKELL INSTITUTE.

An educated Pottawatomie chief in speaking of Indian education and civilization once said: "I believe the idea of government schools was conceived by the Great Spirit and born into the hearts of noble men and women." Through the efforts of one of these noble men, Hon. D. C. Haskell, member of Congress, from the second Kansas district, Haskell institute was located at Lawrence, Kansas, in 1883. Another of nature's noblemen, Maj. J. M. Haworth, the first superintendent of Indian schools, then selected the site and prepared the plans for the buildings.



W. N. HAILMANN,
Supervisor of Indian Schools.

The institution is located one-half mile south of the historic city on the Kaw, therefore is near the geographical center of the United States, a very fortunate location, as pupils can easily be gathered in from the East and West, the North and the South.

Those interested in the Indian problem and in the educational methods employed for its solution, will find an account of the work done in this large industrial school worthy of their consideration.

The school was opened in September, 1884, under the direction of Dr. James Marvin, ex-chancellor of the State university. Dr. Marvin was an acknowledged leader in educational affairs in Kansas, and taking to the new institution his earnestness and zeal, his liberal views of education, the organization of the school was such as to insure healthy growth. When the school was formally opened there were seventeen pupils enrolled. The average attendance during the present fiscal year has been over five hundred.

At the present time there are three large dormitories, one for the girls and two for the boys, one of which is for the large boys and one for the small. There are three large shop buildings, an office, a hospital, a laundry and boiler-house, a school building, commissary, and many other smaller buildings, such as dwelling-houses and barns.

Haskell institute is an industrial training school, and regular instruction is given in carpentry, blacksmithing, wagon-making, shoe-making, painting, harness-making, tailoring, dress-making, baking, all kinds of housework, farming, and gardening. All pupils are required to engage in manual labor one-half of each day and attend school the other half.

The carpenter's detail, consisting of about ten boys, do all of the repairing necessary to keep the buildings in good condition and also do most of the carpenter work in the erection of new buildings. These boys, besides doing a large amount of work, gain a practical knowledge of carpentering and at the same time learn habits of industry, which are of inestimable value to them.

The wagon-makers, painters, and blacksmiths manufacture from five to ten wagons every month, besides doing a large amount of other labor. The boys in the different departments do the work in as thorough a manner as it is done in any regular manufacturing establishment. The ornamental painting done on the wagon is especially noteworthy, and, as the wagons are sent out to different sections of the country, demonstrates the capabilities of the Indian boys in this direction.

All of the clothing worn by the pupils is made by the boys and girls in the tailor shop and sewing-room. All of the shoes used in the institution are also made by pupils.

The steam plant by which the buildings are heated requires careful supervision and much labor. This work is done by the

Indian boys under the supervision of a practical engineer and an Indian assistant. These boys learn to do steam-fitting, to manage engines, and all work necessary to keep a complicated steam-plant in excellent working condition.

The boys in the harness-shop manufacture about twenty sets of harness each month, doing the work in a most creditable manner. Possibly the most important industrial training the boys receive is that given on the farm and in the garden.

The farm comprises 650 acres of productive land and is tilled by a detail of the boys. In teaching farming the boys learn to farm on the prairie, they learn the nature and capacity of the soil, the time to plant, how to cultivate, how to care for machinery and stock, and thus receive the best possible training to fit them for ownership of land. The garden furnishes all kinds of vegetables for the tables during the vegetable season and is entirely cultivated by the Indian boys. The plentiful supply of strawberries which is just now being furnished by the garden detail is a great treat to the pupils and no doubt will result in many strawberry beds on allotments.

Among the many valuable lessons learned by the girls is that of practical nursing. Opportunity for this training is afforded in the hospital, with its modern appliances, skilful nurse and experienced physician.

In the care of the dormitories each pupil has his particular part, making his own bed and taking his turn in caring for the room of which he is an occupant. With the exception of the small boys and girls, each is responsible for the condition of his wardrobe. In addition to this the girls are taught to cut and make their own clothes, and become very proficient with the needle. Many of the girls occupy their spare moments in doing fancy work. Some of them are very skilful and make many beautiful and dainty articles of intricate design. The girls also show aptitude for cooking when opportunity is given.

Many pupils who have been in school for a term of years become quite competent and are placed in charge of departments. At present the work in the bakery, the tailor-shop, and the carpenter-shop is successfully directed by Indian young men. In all departments where assistant foremen are needed Indians are employed and almost universally give good satisfaction. Many of the pupils who have received training at Haskell are holding positions under the government at other schools and agencies.

The literary department comprises the following divisions: Kindergarten; first, second, third, and fourth primary; first, second, third and fourth advanced; senior grade, commercial and normal departments.

The kindergarten rooms are fitted up with all the necessary appliances and presided over by a wide-awake kindergartner. The rapidity with which the little brown-faced lads and lassies learn the English language in the conversation class is marvelous. For instance a small Kickapoo boy who came from the camp in November, wrapped in a blanket, destitute of any knowledge whatever of English, or of the white man's ways, was able to carry on an intelligent conversation in two months' time. Those children who enter school at an early age and have the



INDIAN CHILDREN ENJOYING THEMSELVES.—HASKELL INSTITUTE.

kindergarten training advance much more rapidly than others who are unfortunate enough to come in when too old to be in this department. The stories told by each child as soon as it is able to frame even a short sentence in English, do more than anything else to overcome the natural timidity from which nearly

(CONTINUED ON PAGE 781.)

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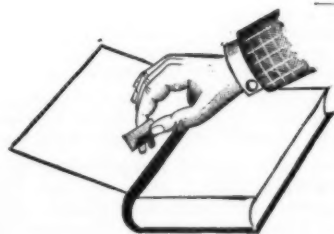
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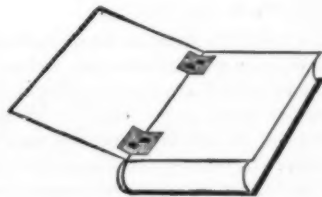
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every Indian child suffers, as well as teaching it to express its thoughts clearly in the new language. The seeds of gentleness and morality, sown in the childish hearts, find fertile soil and bring forth good fruit because of the early planting.

The work done in the first and second primary grades is a continuation in part of kindergarten methods. There are two divisions of the first primary grade, one composed of those who pass from the kindergarten and the other of pupils who enter school at a more advanced age. The younger ones of course make more rapid progress than the older, but the earnestness with which many of the latter, some of them men and women, apply themselves to study, and their desire for knowledge are very pathetic. The branches taught in these grades are reading, spelling, language, number, penmanship, and drawing. The penmanship as a rule is excellent even here. The teachers illustrate much of their work upon the board, and the children enjoy illustrating their language work and simple problems. Language is, of course, a very important study, and consists largely of conversation and observation lessons.

In the second primary more written work is done, of course, but even in this grade the work is largely conversational, each child being encouraged to talk freely and thus to get constant practice in the use of English. Here again is demonstrated the fact that pupils learn to do by doing.

The third and fourth primary pupils in addition to the studies pursued in the grades below have local geography and the study of the earth as a whole. They learn to draw maps and locate points studied. In language many quotations appropriate to the season are memorized, stories are told and written, exercises in the use of quotation marks are given and sentences with homonyms and synonyms are formed. Diacritical marking is given in these grades as well as in the other primary classes. The following paper will give some idea of work done in these grades:

JENNIE CHAPMAN.—THIRD PRIMARY.

LANGUAGE.

(What I Know About Ants.)

"Monday when we went to Wakarusa we saw some ants. I saw only two kinds and they were red and black ants; the black ants were larger than the red.

When you put the black ants and red ants together the red ants will kill the black ones.

The ants have six legs, and they have only two feelers. The ants are not lazy; they work in the day time and night too.

They have three parts to their bodies.

They have eyes and can see, for if they could not see they could not get out of the people's way, and they would get killed.

They have eyes for we saw their eyes.

They are not as large as the flies.

They have ears on each side of their heads.

The ants live on sugar, and other sweet things.

If you put anything away where you think they will not get it the next time you go to get it you may be sure the ants are in it. The ants live in little holes. They don't live three or four in one house, there are hundreds of ants living in one house.

The way the ants carry their food is on their backs and some in their mouths.

I have seen ants an inch long."

The lives of noted characters in American history—discoverers, explorers, statesmen, generals, inventors and authors—are studied in the first and second advanced grades, thus introducing the study of history which is continued in all the higher grades. Compositions are written in connection with language, history, and geography. In reading, the classes are not confined to one or two text-books, but selections are made from various books and magazines to supplement the work in other branches. Work in arithmetic, nature study and literature is also continued in these grades.

The classes from third advanced to normal, inclusive, do departmental work, reciting mathematics to one teacher, English to another, science to another, etc. This plan was adopted this year and it is the unanimous verdict of teachers and pupils alike that it is a decided improvement over the former system, when the pupils remained in one room during the entire session.

In the commercial department which was established this year, the pupils are taught stenography, typewriting, commercial arithmetic, commercial law, bookkeeping, business correspondence, and are given a special drill in language.

The normal department was organized in October, 1894, with four girls and seven boys as members.

This department was established for the purpose of providing for the training of Indian teachers to work among their people.

The course of study for the normal comprises academic study parallel to high school work and the professional branches usually taught in elementary normal schools. The kindergarten, primary, and advanced grades of the institution constitute the model and training school in which the normal students observe and teach and thus get a practical as well as theoretical teacher's training.

Vocal music is taught in all classes and pupils in the higher grades have the privileges of taking instrumental lessons, if they desire to do so.

An orchestra of seven pieces furnishes excellent music for the numerous entertainments given by the pupils. A brass band of twenty-five pieces, under the leadership of an experienced bandmaster from Lawrence, not only provides music for the school, but also for parades and gatherings of various kinds in Lawrence, and is invited to neighboring towns on Decoration day and other holidays.

Other musical organizations are a choir of sixteen boys and girls, a glee club of thirty-two voices and a male quartet; these furnish excellent music and contribute very largely toward making the school-life pleasant.

Clay modeling and drawing from objects have been taught this year to some extent in all grades.

Especial attention is given also to the study of current events, thus keeping the pupils in touch with the topics of the times.

A number of interesting lectures have been given to the pupils by instructors from the state university and other institutions of learning. Those for the pupils of the senior grade, and normal and commercial departments only, have been upon literature and pedagogy. These lectures have added much to the attractiveness of the course of study and to the knowledge of the pupils.

The teachers are progressive in their methods and are always anxious to get and make use of new ideas. This is particularly necessary as the methods used by them will, to a great extent, be adopted by the normal students in their future work.

The school-rooms are airy and well lighted. An especial effort is made to render them cheerful and attractive by filling the windows with plants and decorating the walls with pictures.

An interesting Sunday school is maintained throughout the year. All pupils attend and the employees who have classes endeavor to instill into the lives of the pupils such lessons as will develop young people of noble characters.

The Young Men's Christian Association, whose membership is made up of the strongest and best students of the school, is a growing organization, and the young men, with the help of the employees, are doing faithful work in their attempt to raise the moral standard. The society meets once a week for devotional services and once a week for Bible study. A class of girls also meets once a week and spends an hour in the study of the Bible.

Every Sunday evening all students meet in the chapel, when some one delivers a sermon or gives a practical talk, calculated to arouse nobler, purer aspirations in the hearts of the pupils.

The boys and girls have separate literary organizations, and some very excellent work is done in these societies. Meetings are held twice each month. Some question of interest is discussed, some author's life is studied, the news of the day is reviewed, good music is furnished and a program of general interest and value rendered.

The athletic sports receive their meed of attention. There is a fine base-ball team and a foot-ball team composed of young athletes, both of which win many victories and suffer few defeats.

Discipline in the institution is enforced very largely through the military organization. The pupils are organized into companies and the various movements from place to place are made with military precision.

It is manifest that with studies, manual labor, military drill, etc., the time of the pupils is very fully occupied; still there are many spare moments which the more studious ones spend in the reading rooms where they find a number of magazines, weekly and daily newspapers. Thus their views of life are broadened, and their knowledge increased.

As a result of the thorough instruction and systematic training which is given the students, there is awakened a desire to free themselves from the shackles of the old life, and to step forth into the light of civilization.

In this way the Indian boys and girls at Haskell institute are being fitted for citizenship in the great nation.



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Brief Personal Notes.

Dr. Charles McMurry has been elected lecturer on pedagogy in the extension course of Chicago university.

Dr. Irwin Shepard, secretary of the N. E. A., arrived in Buffalo on June 19, and has opened his headquarters at the Iroquois hotel.

Kansas, and more particularly Leavenworth, loses a valuable superintendent in Mr. Klocke, who has been called to Helena, Mont., to take charge of the public schools there.

It is expected that Mr. Adolf Finck will be appointed instructor of German language and literature in one of the Buffalo, N. Y., high schools. He was for many years superintendent of German in the schools of Buffalo and if it had not been for political changes in the municipal administration would most likely have been retained in that office.

Illinois seems to be constantly on the lookout for educators of high professional standing. A long list of names might be given of eminent teachers whom she has called away from other states to work in her educational vineyard. Among her latest acquisitions is Prof. Louis H. Galbreath, of the Winona (Minn.) State normal school. Mr. Galbreath is one of the younger generation of educational leaders and an energetic and enthusiastic worker. He is prominently identified with the child study movement and takes a live interest in everything promising effectual aid toward the dissemination of sound educational principles. Those who had the pleasure of hearing his discussions at the Denver meeting of the Herbart Society last year during the N. E. A. convention know what Minnesota loses in him. If other states would brush off the old "home-product" cob-webs and do as Illinois does, the demand for pedagogically trained teachers would soon be universal in this country.

The University of Chicago has a "summer quarter," of two terms—work done in the months of July, August, and September, may be counted towards a degree. But more is intended; it is also expected that teachers will enter and pursue a course, possibly one branch only. Fees are \$20 per term.

A most fascinating book to philosophical students of childhood, sociology, and human life is "The Child and Childhood in Folkthought," by Dr. Alexander F. Chamberlain, the distinguished lecturer on anthropology in Clark university, and published by the Macmillan Co., New York (\$3.00). A descriptive notice of this book originally intended for this issue, will appear later.

EDUCATORS ABROAD.

A number of American educators will attend the international congress of psychologists to be held at Munich this summer, among them Prof. E. R. Shaw, dean of the New York University School of Pedagogy, Prof. Felix Adler, of this city, and Dr. Edward Buchner, of Yale university.

Dr. Shaw sailed for Europe a few weeks ago. He intends to spend some time at the University of Giessen and compare notes with Dr. Hermann Schiller, the distinguished professor of pedagogy at that seat of learning. After the psychological congress at Munich he will probably go to Leipzig.

Dr. Samuel Weir, professor of the history of education in New York University School of Pedagogy, is at Paris taking advantage of the splendid opportunities for historical research in the world-renowned *Bibliothèque Nationale*.

Dr. Buchner, of Yale, has been in Germany for several weeks. The principal object of his trip is to collect fresh material for a course of lectures on Kant and Kantian philosophy. He sojourned for some time at Koenigsberg and looked up the various historical spots associated with the name of Kant. He intends to visit various other university cities and probably also the summer school at Jena. Dr. Buchner is a clear philosophic thinker whose special work in psychology and pedagogics at Yale has won him many warm friends and admirers.

Supt. Tice, of Asheville, N. C., will be at the University of Jena to take Prof. Rein's summer courses in pedagogy. He takes a deep interest in Herbartian pedagogics and has organized a local branch of the Herbart society at Asheville. Before the opening of the Jena summer school he intends to visit some of the best European schools of all classes and acquaint himself with their work and methods by personal observation. He left for Europe in the spring.

Miss Annette Sawyer, a valued member of the faculty of the Ethical Culture school of this city, will also be with Professor Rein at Jena this summer. She sailed on Saturday last.

Dr. Maximilian P. E. Groszmann, the well-known superintendent of the Ethical Culture schools, which to readers of THE JOURNAL is probably better known under the former name of "Workingman's School," intends to leave for Europe at the end of this week.

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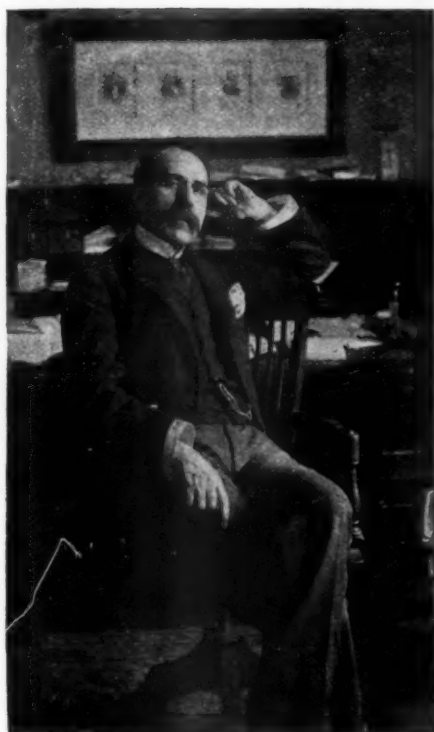
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industry is a candidate for a better place as soon as he is fitted for it. Mr. O. W. Ruggles, general passenger and ticket agent of the Michigan Central Railroad, is an illustration.

He has risen to his present position by reason of splendid business and executive ability. He commenced railway service with the general passenger agent of the Ohio and Mississippi Railroad as errand boy, and rose by successive promotions to the chief clerkship in the passenger department. Then he served in the general freight department as voucher clerk, claim clerk, and chief clerk and after a brief absence entered the general passenger office of the St. Louis Iron Mountain and Southern Railway at St. Louis, Mo., as clerk, and served through every grade up to general passenger agent, including baggage-man, conductor, and traveling passenger agent. Upon the consolidation of that road with the Missouri Pacific Railway, he became assistant general passenger agent of both lines, and so served until Dec. 10, 1881, when he was appointed to his present position of general passenger and ticket agent of the Michigan Central Railroad. His office is in Chicago, Ill.

Plans for the Jamaica Normal School.

JAMAICA, L. I.—Plans for the new \$100,000 normal school in this village have been opened and approved by the board of managers. In order to bring the cost of construction within the amount appropriated considerable of the decoration proposed in the plans has been dispensed with. The building is to be constructed of red brick and red sandstone with terra cotta trimmings. It is to be three stories high, and will have a frontage of 200 feet and a depth of 60 feet in addition to two wings 50 by 40 feet each, which are to extend from the rear.

No Honorary Degrees for Annexationists.

TORONTO, ONT.—Mr. W. G. Falconbridge, of the Ontario high court of justice, has resigned his seat in the senate of the University of Toronto owing to the decision of the senate to confer the honorary degree of LL. D. on Prof. Goldwin Smith. When such a decision was resolved on unanimously, Justice Falconbridge writes, he concluded that the senate was not the place for men loyal to the British flag. Col. George T. Denison, police magistrate of Toronto, endorses the action taken by Falconbridge, and has asked that his name be struck off the list of graduates if the honor is conferred on Mr. Smith.

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Hyde's Lessons in English seem to me constructed on a judicious plan.—Charles W. Eliot, President of Harvard University.

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New Books.

A most entertaining book to read and therefore a profitable one to study is an *Introduction to the Study of American Literature* by Professor Brander Matthews, of Columbia college. The author, widely known as a critic and a creator of fiction, was certainly admirably equipped for the writing of an elementary history of American literature. One must have a wide outlook in order to see the salient points of a subject. Prof. Matthews has sketched the leading writers, leaving out or barely mentioning those of secondary importance. This, in an elementary work, is excellent, for the young student becoming acquainted with the great writers will not be confused; he will have distinct landmarks to guide him in the field of literature. Each of these writers—Franklin, Irving, Cooper, Bryant, Halleck and Drake, Emerson, Hawthorne, Longfellow, Whittier, Poe, Holmes, Thoreau, Lowell, and Parkman—is considered, in chronological order; each division of the book is an essay, to a certain degree distinct from the others, yet together they form a continuous history. The author narrates the most interesting facts in the authors' lives and the circumstances that led to the publication of their works, showing how they resemble each other and how they differ. Irving, Cooper, and Bryant are called the New York group, and their lives and literary tendencies are contrasted with the New England group. Perhaps it is just as well that the author has not attempted to treat of living writers, as it is not fair to judge of a person's work before it is finished, yet there is a most suggestive chapter on the tendencies of literature at present. The book is illustrated with portraits of the deceased authors and some living ones, pictures of their homes, and facsimiles of their handwriting. A brief chronology at the end gives the principal facts in our literary history. (American Book Company, New York.)

Victor Hugo's *Les Misérables*, abridged, with introduction and notes by F. C. de Sumichrast, of Harvard university (Ginn & Co.) is among the latest books issued. Since *Les Misérables* was published in English, more of our young people have read it than had read it in the original in France. There are two motives that



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make the work so attractive here: first, the detective-story going on until the end, and second, the mention of the great Napoleon, the self-made man rising to unequalled height of fortune. But as the same interest in the French edition could not be expected from our students, M. de Sumichrast has wisely abridged the work, so as to preserve the unity of the story of the detective and his victim, and including, although independent of the story, the beautiful picture of Napoleon during his last day of struggle with fortune and his defeat at Waterloo. The notes are mainly explanatory of allusions contained in the text, or of events, or are biographical. As an introduction, are given a brief outline of Victor Hugo's life and works, a comparison of *Les Misérables* with other works, and a summary of the political changes during the period covered by the novel. This useful introduction by

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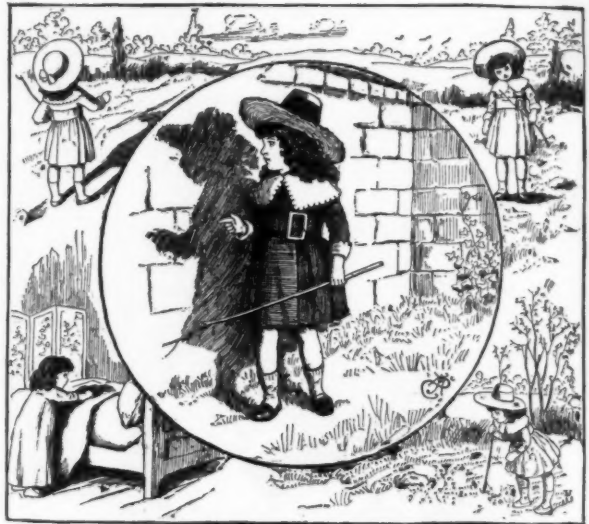
INSPECTOR.

Toronto, May 13, 1896.

For many years *The Paradise of Childhood*, by Edward Wiebe, edited by Milton Bradley, has been one of the most popular of kindergarten guides. A quarter century edition has just been published which has some changes and additions. In this is given Mr. Wiebe's text, with the paper on "Kindergarten Culture" as an introduction, putting the illustrations in the body of the book instead of grouping them at the end, and adding such notes as the kindergarten knowledge of to-day would naturally approve. These notes include suggestions on the use of color in the kindergarten, a matter to which the editor has given much attention. After an examination the great helpfulness of this book will be appreciated. (Milton Bradley Co., Springfield, Mass.)

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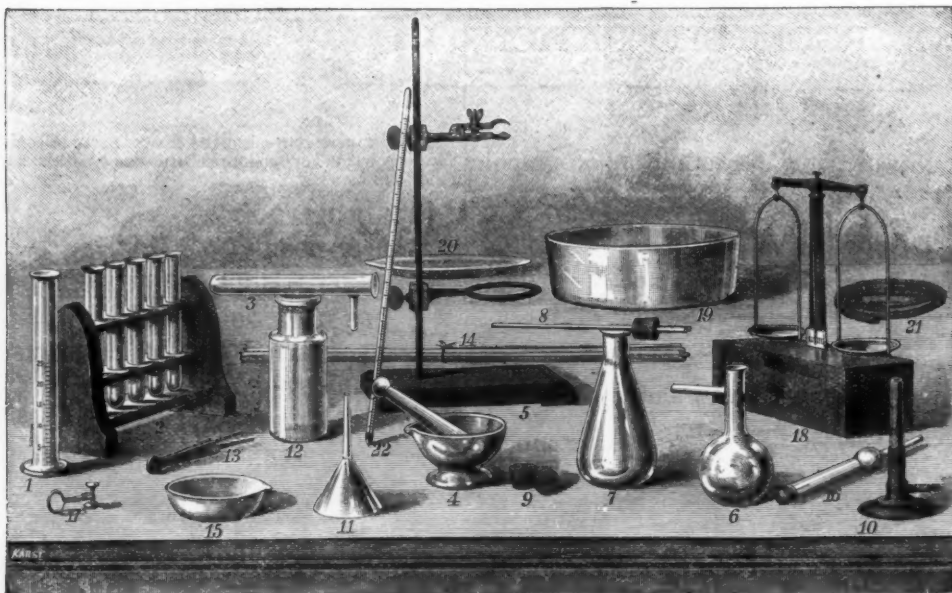
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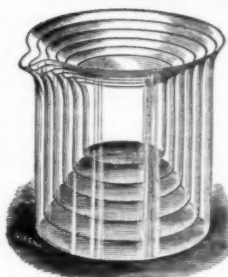


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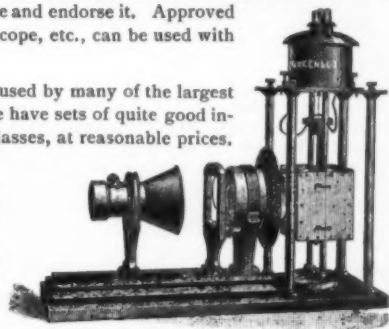
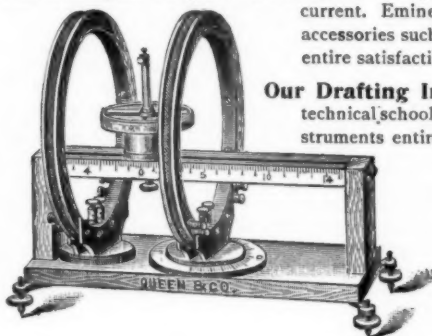
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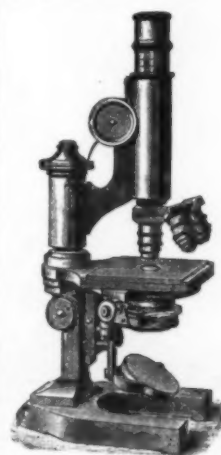
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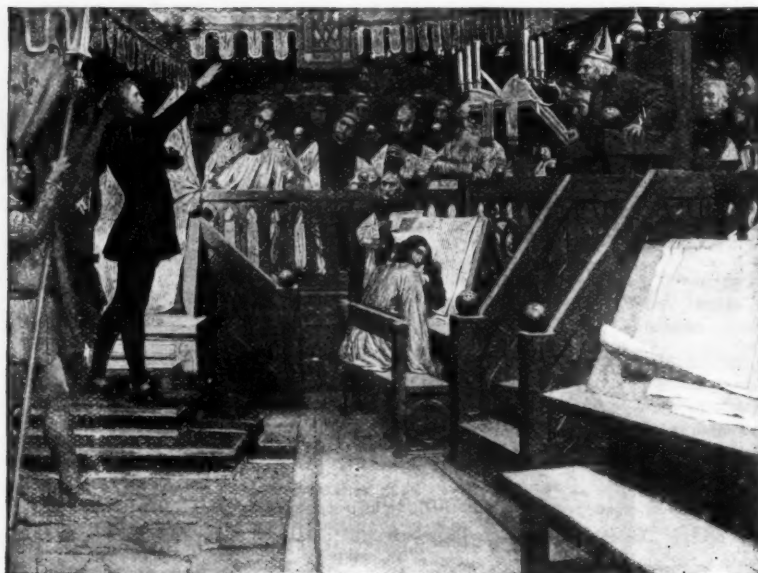
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From Mark Twain's "Joan of Arc."

THE TRIAL OF JOAN OF ARC.

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Mark Twain has such a reputation as a humorist that it is hard to take him seriously, yet one must in his latest work and be charmed by his style as he tells the story of Joan of Arc, the greatest heroine of all history. Mr. Clemens devoted twelve years of serious study to his theme before he completed the work which, after appearing as a serial in *Harper's Magazine*, is now published in book form. He visited the places which were the scenes of the maid's exploits, and made his researches among the archives in which records of her career are preserved. He was impelled to undertake this narrative account of Joan's life, which

he calls *Personal Recollections of Joan of Arc*, by his intense admiration of her character. He regards her as the most eminent mortal in all history. In a lying, dishonest, foul, faithless, coarse, cruel, dishonorable, sycophantic age she was exactly the reverse of all these. This account of the heroine, written in the best style of a great writer and filled with a genuine enthusiasm, ought to be the greatest and most lasting of his work. The book is fully illustrated. (Harper & Brothers, New York. \$2.50.)

In every community there is a vast quantity of superstitions in which the people believe more or less. A volume of these signs sayings, and superstitions has been prepared by Clifton Johnson under the title of *What They Say in New England*. The volume was begun with the idea of collecting for private entertainment the remnants of folk-lore which are in constant use in many New England households. Not only was the number found to be remarkable, but according to the compiler, the amount of belief still held in them is astonishing. While the majority of these sayings have a foreign ancestry they have been changed materially in many instances by being given a peculiarly local twist. For convenience the matter is classified under numerous headings, such as money, luck, warts, tea grounds, snakes, love, and sentiment, weather, etc., each of which is introduced by an appropriate design. (Lee & Shepard, Boston. \$1.25)

It is too late a day for it to be necessary to say much in favor of that wonderful story *Uncle Tom's Cabin*. Its success as a story was great and immediate; its picture of life is vivid and realistic, though some may claim that it is overdrawn. The rising generation will want to become acquainted with this story, which,

(CONTINUED ON PAGE 798.)

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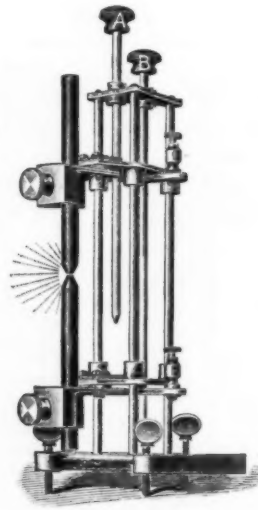
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in spite of its being written for a purpose, has claims to permanency. It has been issued, therefore, in the Riverside School Library, with an introductory chapter and illustrations. (Houghton, Mifflin & Co., Boston.)

The title, *Froebel's Occupations*, of the volume, by Kate Douglas Wiggin and Nora Archibald Smith, indicates clearly the nature of the contents. The authors discuss the Froebelian system of training, philosophically yet simply and practically. The opening chapter is a consideration of the gifts as a whole; then are treated in detail perforating, sewing, the different kinds of drawing, the thread game, paper and slat interlacing, weaving, paper folding, peas work, clay modeling, and other subjects. A synoptical table is given showing the connection between the kindergarten and the school. The authors write from an extensive experience in kindergarten work, and their book will be very helpful to those engaged in teaching. It is the second of the three volumes bearing the general title of "The Republic of Childhood." (Houghton, Mifflin & Co., Boston. \$1.00.)

The material that was put in reading books for young people thirty or forty years ago was usually of a worthless character; the makers of reading books thought that what the child needed was words, not ideas. It has since been found that the child can be given both words and ideas and that it has a beneficial effect on his mental development. Mary E. Burt has done much to help bring about this change. Her second volume of *Little Nature Studies* contains A Second Reader and A Third Reader composed of extracts from the writings of John Burroughs. Charles Dudley Warner says of Burroughs: "He never patronizes nature, or uses her for word painting and impressionist effects; he never poses before her or asks her to pose before him in order that he may manufacture wearisome descriptions of her aspects and moods. He simply lives with her, and makes us like to live with her in natural and enjoyable relations. And out of this unconstrained life comes a pure stream of joyous literature, as winning to the child who welcomes the morning, the birds, the dew, and the flowers, as to the old man who sits in his doorway to watch with placid enjoyment the setting sun." The lessons are illustrated and are accompanied by synopses of conversations and by phonic drills (Ginn & Co., Boston.)

The study of French has become a necessity for literary, social, and business purposes. This language is rather difficult as to the use of the verbs, and it is a matter of great importance for

educators to find out which is the best method for acquiring it. The systems now in use can be divided into two classes: The old school, giving too much theory and not enough practice; the new school, giving too much practice and almost no theory. To unite the good features of both systems seems to have been the object of Prof. F. Berger, the well-known French teacher of New York, who recently published a *New French Method*, of which A. Mason, B. A., of Cambridge university (England), says: "It contains a lot of practical work and enough theory to enable pupils to become scholars. The teacher will find his task singularly facilitated." Particular attention is given to verbs and it will be found that their treatment is admirable. Teachers of French should examine Prof. Berger's little book. (F. Berger, 853 Broadway, New York. 75 cents.)

Formerly it was the custom to liken the acquisition of science knowledge to the labor of climbing up a hill. A series of books are issued that liken it to climbing a ladder; they are called the Science Ladders. Either metaphor is good, as knowledge cannot be acquired without some effort. But authors of text-books now try to make the labor as easy as possible, and these books are a valuable help in that direction. One of them is on *Mammals of Land and Sea*, and is by Mrs. Arthur Bell. It gives in brief and comprehensive form, for school study or reading, the facts about this important division of the animal kingdom. There are seventy-nine illustrations. Another book in the series is *Links in a Long Chain: From Worms to Birds*, by the same author. It is written in the same careful way and is liberally illustrated. (Thomas Whitaker, 2 and 3 Bible House, New York.

That celebrated English critic, George Saintsbury, has had issued a second series of his *Essays in Literature* on British writers from 1780 to 1860. Probably no one has studied the subject with greater care than he, and these essays, making a volume of over four hundred pages, are worth the careful attention of students of literature. (Charles Scribner's Sons, New York. \$2.00.)

One can never take nature second hand and get the pleasure out of it that comes from intimate association, yet, as in the study of literature, one may supplement his own observations with the record of what others have observed. Many have written of the common sights, as birds, insects, trees, etc., during the daylight, but Charles Conrad Abbott, M. D., in *Notes of the Night* has

(CONTINUED ON PAGE 800.)

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(Signed)

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described the things that happen after sundown—that weird time with its mysteries, illusions, and fascinations. It is hard to find one who has written of nature so sympathetically, and students of the manifold forms of bird and plant and landscape will find congenial reading in these pages, which describe the aspects of night-time at the different seasons. (Century Co., New York.)

Geo. Haven Putnam, who published some time since a volume entitled "Authors and their Public in Ancient Times," has continued the same history in a two-volume work. *Books and their Makers During the Middle Ages*, of which the first volume, a 459-page octavo, is now before us and the other volume in press. The first volume covers the years from 476 to 1600, a most interesting and prolific period in the world's literary history. Part I. relates to books in manuscript describing the making of books in the monasteries by monks, nuns, and others; some libraries of the manuscript period; the making of books in the early universities, and the book trade of the manuscript period. Part II. treats of the earlier printed books, under the heads of the renaissance as the forerunner of the printing press, the invention of printing and the work of the first printers of Holland and Germany, and the printer-publishers of Italy. The field that he has undertaken to cover is comparatively unworked and hence the labor of collecting and arranging materials for the volume has been enormous, but it has been done most thoroughly. He has given us a history that is not only remarkably accurate, but highly entertaining and instructive. His volumes will remain as standard works on the history of book making. (G. P. Putnam's Sons, New York. \$2 a volume.)

The readers of *Harper's Bazar* during the past year found among the contents of that paper a series of drawings, by Mrs. Sherwood, depicting types of suburban residents and illustrating the bright little stories published anonymously under the title of

THE SCHOOL JOURNAL.

Established 1870. Published weekly at \$2.50 per year, is a journal of education for school boards, superintendents, principals, and all teachers who desire to have a complete account of all the great movements in education.

We publish THE TEACHERS' INSTITUTE, monthly, \$1.00 per year; THE PRIMARY SCHOOL, \$1.00 a year; EDUCATIONAL FOUNDATIONS, \$1.00 a year; and OUR TIMES (Current Events), monthly, 30 cents a year. E. L. KELLOGG & CO., 61 East Ninth street, New York.



From "Out of Town."

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How Can I Serve My Native Land?

(Teachers' National Hymn.)

How can I serve my native land?
Is it by taking sword in hand,
Our boundary line help to extend,
No matter whom we may offend?
'Tis not the sword that we should use
To serve our native land;
By industry, with love and truth,
The nation firm will stand.

My native country to befriend,
Must I my time and treasure spend?
My country's welfare to promote,
Must I teach people how to vote?
'Tis not by worldly care nor pride
You serve your country best,
Keep truth and honor by your side,
And leave to God the rest.

How can I serve my countrymen,
By my example, word, or pen?
Should I not teach them all to try
To do as they would be done by?
To serve the Lord and do His will,
Is highest work for man;
This truth in every heart instill
By every means you can.

How can we serve our native land?
By taking childhood by the hand.
From evil ways their feet we'll keep
And lead them up Life's path so steep.
Though mountains we may not remove
Nor thorns keep from their way,
Let hope and love and kindness prove
God leads us day by day.

Washington, D. C.

—LOUISE POLLOCK.

Blood Supply for Nerve and Brain Workers.

An eminent medical professor, Dr. M. Allen Starr, of New York, in a recent address on "The Causation of Nervous Diseases," made this significant statement: "*There is no part, every cell of which is so constantly bathed in the vital fluid, as the nerve cell.*" This, of course, implies the normal full supply of the vital fluid, and impressively indicates the necessity of such full supply, to the very basis of vitality in the brain and its branches, or, in other words, the nervous system.

Professor Mann, in an address, fully described the physiological process of brain or nerve fatigue and repair, as traced to the very bottom in the elementary nerve cells, or neurons, by scientific experiments on the living subject. When a neuron is made to work, it undergoes certain manifest changes. There is a general diminution in the size of the cell; a lessening power to absorb material; vacuolation, which may be taken as a proof of the using up of its own substance; and also changes in the nucleus, which is decreased in size, and changes from a smooth and rounded to a jagged and irregular outline. There comes a time when the cell becomes so exhausted that it is no longer capable of sending out impulses, and requires a period of rest to make up what it has lost of form and substance, and to regain a store of energy.

The first essential in the maintenance of proper nutrition of the neuron, that it may not only keep up its supply of energy, but recover from the effects of exhaustion, is a proper supply of nutrient material, which is necessarily brought to it by the blood. Oxygen must be the power factor in nutrition, at all points, and pre-eminently at the starting point of the *vis vitalis*, in the brain. Hence, it is not alone a special, but a well-nigh universal, demand in disease or debility, that the highly vitalized blood corpuscles, charged with oxygen, which are derived from the arteries of the most robust animals, be constantly supplied to the deficiency in the blood-making and blood-oxygenating processes of the system.

Such supply is ready to hand at the drug stores, in a conserve of bovine blood made without the use of heat or any other devitalizing agent, and readily proved to possess its vital and vitalizing powers unimpaired. Any specimen of the preparation called "Bovinine," examined under the microscope, will give evidence of a perfect and even profuse complement of living blood corpuscles, in full size and development, unimpaired in any re-

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away from the Bees?
Oh, no! He is suddenly reminded that his mother sent him to the druggists for a cake of

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Tar Soap

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Stings,
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Chafing,
Prickly Heat,

and various ills of
the skin, common in summer.

It soothes the skin in irritated conditions,
and is a safeguard against contagion.

—Journal of Health, N. Y.

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spect; while its proper and systematic application under competent medical supervision is invariably found to result in indubitable evidence of its direct absorption into the blood stream with all the efficacy of blood transfused from one living person to another.

A Standard Pronunciation.

Whether it be indicated as in the past by complicated diacritical systems, or as in the present by a carefully worked-out plan based on sound principles, pronunciation has not received from educators the amount of attention to which it is entitled.

Every one who is particular in speech, who takes pride in being correct, and in knowing the accurate pronunciation of every new word, will appreciate the great strides that have recently been made by phonetists, lexicographers, and linguists, in this direction. Appreciating the need of something better, the leading philologists of the country, together with many eminent authorities from abroad, met in convention at the Centennial, at Philadelphia, in 1876, for the amendment of English orthography. Foreseeing the great interest this convention would excite at the time, the American Philological Association appointed a committee to report on the labors of the body convened. During the following year this committee, that comprised the flower of the philologists and lexicographers of America and England, reported the Scientific Alphabet, which, after careful investigation, had been prepared and promulgated by the American Philological Association, and adopted by the American Spelling Reform Association. The aim of this alphabet is to give to every sound of the English language its own sound-sign, and to every sound-sign its own sound.

According to its principles, each vowel-letter represents one distinct elementary sound in its two forms, as long and short; each consonant letter represents only one sound, and diphthongs are represented by their vowel elements. Three new vowel-letters are introduced for three distinct elementary sounds never before adequately represented by the vowel-letters of the ordinary alphabet. In making use of this precise method of indicating pronunciation, the editors of the Standard (Funk & Wagnalls) added two diacritics to denote colloquial weakenings.

The great merit of this alphabet lies in the fact that it requires

fewer characters, as its three new vowels do away with about three-fourths of the diacritics usually required. It involves fewer modifications from the ordinary spelling of words, and further, it is consistent throughout and contemplates only such changes in spelling as are in the direction of logical and scientific spelling reform. Lastly, it furnishes a basis for accurately representing all sounds used in the English language with the fewest possible characters.

Our readers will find it of great advantage to study carefully this triumphant creation of philological genius. We are convinced that they will readily grasp the niceties of pronunciation which it affords. By adding it to their methods of imparting instruction and by applying it systematically they will attain an exactness of diction that will be the envy of their associates and the admiration of all.

New Art Supply House.

To meet the growing demand for art works for school decoration, J. C. Witter & Co., 76 Fifth Ave., publishers of *Art Education*, have arranged to supply everything needed for this purpose, including the best photographs, photographic reproductions, engravings, casts, and pottery. There is no one house in America which can fill orders for any or all of these lines, and it will be a great convenience and economy of time and money for schools to place their orders with experts who have made the needs of the schools a special study. Superintendents, school officials, and teachers are not, as a rule, familiar with the scores of different places which can supply only one line of art works and are liable to be misled as to subjects, quality, or prices, and will welcome the advice of a house thoroughly posted in all lines.

In the way of casts for drawing purposes they have something entirely new—a line of fruits and vegetables in the round, *from nature*. These casts are perfectly true to life, and are made by a new process from a fiber material which renders them very light and almost *unbreakable*, consequently in addition to being the best for schools on account of artistic merit and toughness they are the most *economical*. Casts in this new material can be obtained only of J. C. Witter & Co., 76 Fifth Ave., New York.

A course of medicine to purify the blood is now in order. Take Hood's Sarsaparilla.

A Patient's Strength.

MEDICINE DOES NOT ALWAYS SUSTAIN IT.

Food, Food, Food, is What is Required But in Concentrated Form.

Brains! was the reply a prominent painter once made when asked with what he mixed his colors.

Brains! would be the reply of any modern physician if asked what he gave to effect his marvelous cures. There would be as much truth as terseness in the answer.

The same remedy is not always given for the same disease, in these times. Circumstances, the age of the patient, and surrounding conditions generally, are considered.

The first thing our advanced doctor attends to is the strength of the patient. That must be maintained at all hazards. Medicine can no more be carried to a diseased part, when the blood hardly circulates on account of weakness, than a boat can be sailed on a river whose channel has run dry.

New Blood Must be Made.

New flesh tissue must be built. New strength must be found; and all this with the least exertion on the part of the patient.

In such emergencies, beef tea, beef extracts, jellies, and other so called invalid foods have been given, but they were not satisfactory. Too much of the life-sustaining qualities had passed off in the cooking.

Such facts as these led to the discovery of **Bovinine**—the greatest and most concentrated Beef Juice ever produced. It is used and commended by physicians the world over. In thousands of cases has it fanned the smoldering embers of life again into a blaze, and arrested the progress of some wasting disease.

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Statement for the Year Ending December 31st 1895

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|-----------------------------------|------------------|
| Assets | \$221,213,721 33 |
| Liabilities | 194,347,157 58 |
| Surplus | \$ 26,866,563 75 |
| Total Income | \$ 48,597,430 51 |
| Total Paid Policy-holders in 1895 | \$ 23,126,728 45 |
| Insurance and Annuities in force | \$899,074,453 78 |
| Net Gain in 1895 | \$ 61,647,645 36 |

NOTE.—Insurance merely *written* is discarded from this Statement as wholly misleading, and only insurance actually issued and paid for in cash is included.

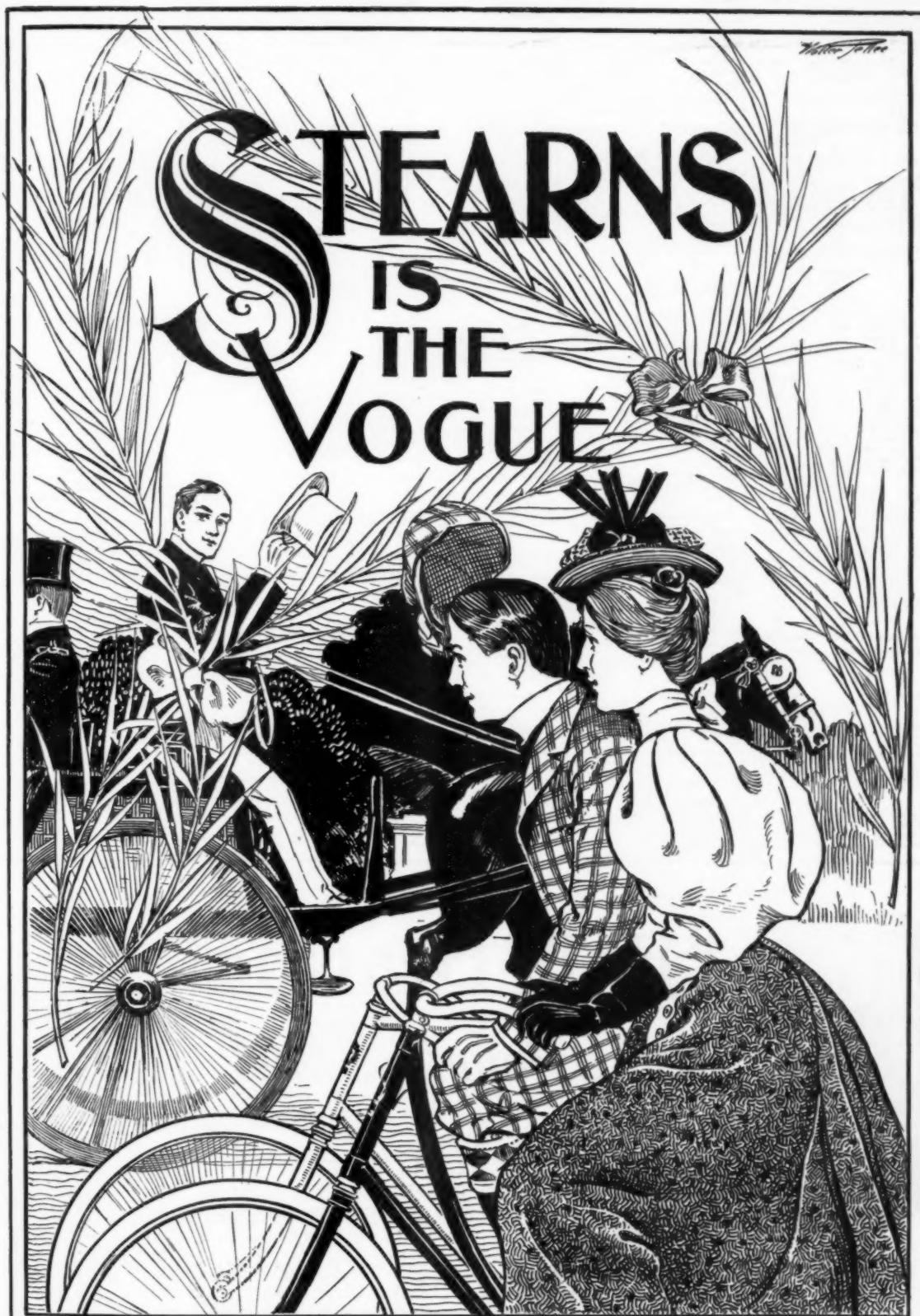
Paid to Policy-holders since }
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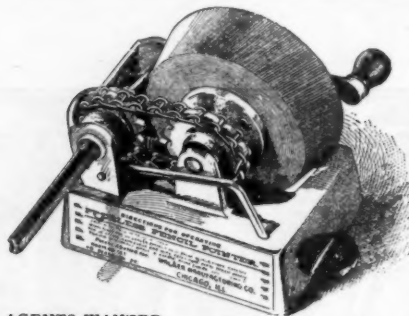
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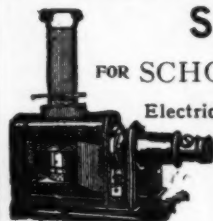
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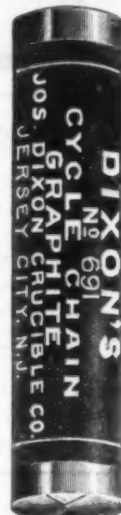
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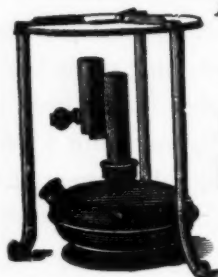
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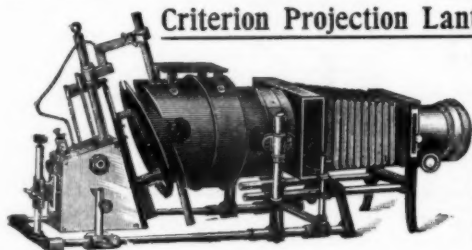
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The live teacher should keep well informed in regard to the educational publications of the day, and therefore he should have the illustrated catalogues of Silver, Burdett & Co., Boston. Among the books lately published are First Principles of Agriculture, Nature in Verse, A History of American Literature, the Normal Course in Drawing, etc.

Dr. Edward Brooks, superintendent of schools in Philadelphia and author of the famous Brooks' Mathematical Series, has prepared a two book series—The Normal Rudiments of Arithmetic and the Normal Standard Arithmetic. These books are based on the principles that have always made his arithmetics popular with efficient teachers. They are issued by Christopher Sower Co. We would also call attention to Beitzel's new spellers—The Primary Word-Builder and the Advanced Word-Builder.

The Smith & White Manufacturing Co., of Holyoke, Mass., have just issued their annual sample book of Standard school papers, which this year is much more complete than ever before. They have added a large number of Vertical rulings in practice papers, both in white and manilla stock, also examination papers, composition books, spelling books, bookkeeping blanks, pencil pad, white and manilla pads. Their line is undoubtedly the leading line of school stationery, and with their close connections with school supply houses throughout the country, they are in touch with the requirements of the different schools, so that their line is in every respect up to date. Their new sample book can be had on application, and they are ready to furnish estimates on yearly supplies of school stationery. Mr. B. W. A. Rowles, late of the United States School Furniture Co., whose school supply house is at No. 177 Monroe street, Chicago, Ill., is their western agent.

The Great American has the reputation of doing whatever it promises and its standing in the business world is the best. It has been for over thirty five years at its present business location, Nos. 31 and 33 Vesey street, from which place goods have been sent to all parts of the United States. A trial order of from one to five pounds of tea will be sent to any part of the country upon receipt of list prices. The goods are guaranteed to give perfect satisfaction. Postage stamps will be received in payment for goods. Always be particular and state the name of the tea you want. You will not be disappointed in the quality. It has been our pleasure to use these goods in our household, and when we assert that there is no better imported, bought, or sold we claim to know what we are talking about.

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Teachers are so well acquainted with the International Educator on series that it does not require an extended description here. Many of the leading educators of the country have contributed volumes. Among the recent volumes are History of the School System of Ontario, by Hon. G. W. Ross; School Management, by Joseph Baldwin; Froebel's Principles Applied to School Work, by James L. Hughes, etc. D. Appleton & Co. have others in preparation.

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School teachers, like doctors, lawyers, and ministers in fact, like all professional people, have come to look upon the bicycle as a most necessary equipment, and the modern school nowadays has at least one large room set aside for the storage of the bicycles. The fact that the teachers are the most fastidious people in the world probably explains why the Stearn bicycle is ridden so generally by them. This wheel, commonly known by the euphonest title of "The Yellow Fellow," is manufactured by E. C. Stearns & Company, Syracuse, N. Y., and is generally recognized as a leader among the high grade machines. The makers have endeavored to give their patrons a wheel made of the best possible material, tested at all points as to its mechanical construction and having unexcelled running qualities. The latest enterprise of the firm is the establishment of a large plant in Paris where the Yellow Fellows will be manufactured on the same lines and enameled in the same color as in this country.

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